MATHURA SCULPTURES

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Presented to Dr. B. N. Puri
Professor and Head of the Deptt. of
Ancient Indian History, culture and
Archaeology, Lucknow University.
12.5.72

MATHURA SCULPTURES

*[A Hand book to appreciate Sculptures in the
Archaeological Muesum, Mathura]*

राज्य संग्रहालय पुस्तकालय
प्रो० बी० एन० पुरी
संग्रह
लखनऊ

N. P. Joshi, M. A. PH.D.
Curator

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ARCHAEOLOGICAL MUSEUM, MATHURA

Foreword
Dr. V. S. Agrawala
Professor
Banaras Hindu University
Varanasi

Publishers
Archaeological Museum
Mathura
1966

Photographs
Krishna Dutta Mishra

Line Drawings
Author and
Lalji Prasad Shrivastava

Endorsed by
Publication Branch
Department of Information,
Uttar Pradesh, Lucknow

Printers
Mehra Offset Press
Hospital Road, Agra-3

Foreword

Mathura on the Yamuna is famous as the birth-place of Kṛshṇa. For art creation Mathura is truly the Athens of India. For about 1200 years her ateliers were functioning with vigour and originality. When we now study carefully all that Mathura created in the realm of art, Mathura appears to us as a veritable university with the most impressive quantum of plastic forms, marked by rare beauty and vast and varied meanings.

The great School of Sculptures which flourished at Mathura from the Śuṅga to the Gupta period, reveals unique experiments in the field of Sculpture and clay figurines. In this school we discover several triple streams of culture, religion and art. Situated on the threshhold of the North, West and Madhyadeśa, Mathura's geographical position made it the centre of three cultures, viz., Indian, Indo-Scythian and Hellenistic. Mathura also became the centre of three great religions, viz., Brahmanism, Jainism and Buddhism, which have supplied the contents of the magnificent Sculptures produced at Mathura. In addition to this twofold *triveṇī* or the confluence of three streams at Mathura, we find in the history of the aesthetic endeavours of this great centre of art a third confluence in which three great periods of Indian Art History took their full share in the creations of the Mathura School, viz., Maurya-Śuṅga, Śaka-Kushāṇa and Gupta. During the Maurya-Śuṅga age Mathura inherited the flood of the most ancient traditional art forms and religious subjects relating to the folk cults of Yakshas, Nāgas, Mother Goddesses like *Padmā-Śrī* or *Śri-Lakshmī*, *Pūrṇa-Ghata*, *Chakra* Worship, *Chaitya* Worship, Pillar Worship. The intermediate stage of Mathura Sculpture was the golden age of the Kushāṇas marked by an unprecedented art activity. Such prolific creativity and gushing devotion to novel art forms and experiments are rare in the annals of Indian Art History. The Kushāṇa sculptors were daring in their experiments of which the most magnificent example was the origin of the Buddha image. The sculptors were expected to discharge a unique function, viz., fashioning the Buddha or the Enlightened One in human form. The great Schools of Buddhism that were dynamic from Madhyadeśa to Gandhāra as the Sarvāstivādins and Mahāsāṅghikas had adumbrated a new religious approach in which the image of the Master was the focal point. The Kushāṇa sculptors understood the entire problem and offered a comprehensive solution in the form of the Buddha image, which gave a new turn to Buddhism throughout Asia. The credit of Mathura art in this movement is being increasingly recognized and exposed by a variety of new examples. During the Gupta period, which followed the Kushāṇa age, the Mathura school of art took its full share in the movement of temple building and making of images of classical Gods and Goddesses.

Fortunately much has been preserved of what was once created in the Mathura School. The Mathura Museum is a veritable centre of pilgrimage for a student of art, religion and culture. Its galleries are well arranged, where this material is on view and attracts a very large number of visitors every year. For their views and help some good literature on the Mathura School had been produced previously, e.g., the Catalogue of the Mathura Museum by Dr. J. Ph. Vogel. But the same has long become out of print. Between 1910, when that catalogue was published, and 1965, much new material of about 5000 antiquities has been added to the Museum collections including a number of important bas-reliefs and images. For the casual visitor a guide to the Museum galleries was urgently needed. I am glad to find that Shri N. P. Joshi, present Curator, Mathura Museum, has prepared the present guide book as an introduction to Mathura Art and the galleries of the Museum. He has conceived it in a bold manner including not only a historical account of the Mathura art and its Museum, but also one hundred selected illustrations, which bring out a new quality of the important creations of this great School of Sculpture. Shri Joshi is well acquainted with the treasures of Mathura Sculpture and I am glad to find that he has done justice to the sculptures under his care.

V. S. Agrawala
Professor
Banaras Hindu University

Introduction

The Archaeological Museum at Mathura is one of the important museums of India. It has the unique privilege of exhibiting a fine collection of that School of Indian Art, which flourished in Mathura right from the early centuries of Christian era radiating its influence far and wide. Uptil now much has been written on this important School. Learned works of Drs. Coomaraswamy, Vogel, V. A. Smith, V. S. Agrawala, Febri, Codrington and others can be cited as a few examples. Inspite of all this previous work much of the quality material from Mathura still remains unpublished and unnoticed. The present work is an humble effort to bring to light some such pieces now housed in the collections of this Museum. Another aim of this work is to make an inquisitive visitor appreciate the rich and beautiful sculptures exhibited in our galleries. The book in this respect is something more than a mere guide book, but certainly it is not a research work advocating some new theory or establishing new interpretations. Thus the book is primarily meant for popular reading, but those who intend to go deep in the subject may find the foot notes useful for their purpose.

The book has been divided into seven chapters. The first two chapters give the historical background of Mathura and the story of this collection. Development of Mathura Sculpture with its characteristics form the subject matter of the succeeding three chapters. One can better understand the depiction of a particular story in stone if he is familiar with its literary background. With this point in view one full chapter has been devoted to explain different scenes and episodes appearing on railing pillars, bas-reliefs and coping stones. The last chapter deals with some topics associated with Mathura Art in general.

The other part of the book gives about one hundred plates illustrating select pieces from the Archaeological Museum, Mathura. This portion is likely to be interesting not only to the students but also for the scholars because here they will find something unpublished, rarely published, or illustrated with new angles. For example, rich coiffeur of the dancing Yakshi (Pl. 3), fine headgears shown on Pls. 20 and 21, embroidery work on Chashtana's coat (Pl. 31), details of his belt (Pl. 32), hair arrangements of the Gandhāra figure from Mathura (Pl. 44), details of foreigner attending Kubera (Pl. 47), early figure of *Tīrthaṅkara* Neminātha, with Kṛshṇa and Balarāma (Pl. 66), richly carved halo of the famous Buddha figure (Pl. 79), beautiful head of Ardhanārīśvara figure (Pl. 82) and so many others have been brought out for the first time. Important sculptures of this Museum have often been reproduced in many books and journals, hence they have been conveniently omitted here to provide more space for the new material.

A comprehensive list giving descriptions of all the plates has also been added.

A few words about the appendices appearing in the end. Appendix I is a comparative chart showing the chronological development of various subjects of Mathura Art. Appendix II is a note on a newly acquired image of the Varāha incarnation of Vishṇu attributed to about 2nd century A.D. This is a unique piece of its own kind illustrated on Plate 101. Appendix III is another note on different Decorative Motifs seen in the Mathura Art. This has also been profusely illustrated by about 75 line drawings. Appendix IV is perhaps the first of its kind. It gives a list of all those Museums, Institutions and persons, who have the unique privilege of possessing sculptures of Mathura School in the world. The author is conscious of the different gaps in the collected information, but the time at his disposal did not permit to go in more details for the present. In the next edition of the book the list will certainly be more comprehensive.

I gratefully acknowledge the debt of all those authors whose works have been of great help to me. Names of Drs. A. K. Coomaraswamy, J. Ph. Vogel and V. S. Agrawala, my learned teacher and ex-Curator of this Museum, deserve special mention. Dr. V. S. Agrawala inspite of his failing health and multifarious activities found time to write the 'Foreword' to this book at my request, a favour for which I find no words to express my feeling of gratitude. I must, in this connection, mention and acknowledge the help and co-operation given to me by Dr. Rai Govindachandra, Honorary Treasurer, Numismatic Society of India, Varanasi, Prof. K. D. Bajpeyi, Professor of Ancient Indian History and Culture in the University of Sagar and Shri Kubernath Sukul, ex-Professor of Education in the Sanskrit University, Varanasi. These scholars spared their valuable time to go through the manuscript and offered useful criticism of constructive nature.

Writing of the book would have served no purpose without sufficient finances and adequate arrangements for its publication. Shri Girija Kishore Joshi, Director of Cultural Affairs and Scientific Research, U.P., rushed to help me in this respect. He not only sanctioned the necessary funds and made arrangements with the Information Department for its publication, but also took personal interest in seeing the book through the Press. Shri L. K. Gupta, the then Deputy Director, Cultural Affairs and Scientific Research, left no stone unturned to help me on official and personal levels. Appendix I is a result of his suggestions. I, therefore, take this opportunity to express my thanks to these officers. I am equally thankful to the respective Directors and Curators of different Museums in the world and private collectors of India, who, at my request, readily supplied information for compilation of Appendix IV appearing at the end. In this connection the names of Shri C. Sivaramamurti and my friend

Shri R. C. Agrawal, both from National Museum, New Delhi, deserve special mention for their kind and useful suggestions.

All the photographs appearing in this book have been prepared by the Museum Photographer, Shri K. D. Mishra. A good number of line drawings are from the pen of our Modellor, Shri L. P. Shrivastava, the remaining being the author's own sketches. Apart from these two gentlemen I must acknowledge the co-operation of other members of my staff including Shri V. N. Shrivastava, the Assistant Curator, whose assistance in different fields has been of much help to me in bringing out this book.

I would perhaps be failing in my duties if I do not gratefully mention the name of Shri Thakur Prasad Singh, Assistant Director of Information in U.P. who continued to devote his constant attention at the printing stage of this book and is mainly responsible for the nice get-up, fine printing and beautiful plates.

Mathura
26th January, 1966

N. P. Joshi

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(Note : JS stands for Jain Stūpa and other Antiquities of Mathura by V. A. Smith MM for antiquities from Mathura Museum; LM for antiquities from Lucknow Museum and MS for the present work, that is, Mathura Sculptures.)

Fig. No.	Short Description	Reference
1.	*Bhṛṅgāra*	JS, Pl. XI
2.	*Deva-vimāna*	JS, Pl. VII
3.	*Pralamba-mālā*	JS, XII
4.	Halo (*Prabhā-maṇḍala*)	MM, 36.2663
5.	Begging bowl	MM, 00. J6
6.	Relic casket	MM, 00. J61
7.	Lion, symbol of Mahāvīra	MS, Pl. 26
8.	*Śrīvatas*	JS, Pl. XCII
9.	Bull, symbol of Ādinātha	JS, Pl. XCVIII
10.	*Śrīvatsa*	JS, Pl. XCV
11.	Series of umbrellas and celestial drum	MM, 18·1504
12.	Lion in a medallion	MM, 64·10
13.	Rhineoceros	JS, Pl. LXXX
14.	Lion trampling an elephant	MS, Pl. 94
15.	Bull with human face	LM, J. 510
16.	Frog with human face	LM, 48·194
17.	Fabulous animal	LM, J. 330
18.	Fabulous animal	MM, 52·3625
19.	Female with a lower part of fish	MM, 48·3426
20.	Anthropomorphic Nāga	MM, 14·465

21.	Fish tailed elephant	LM, J 427
22.	Animal with face of a crocodile	LM, J517
23.	Fish-tailed deer	LM, B 30
24.	Winged animal	LM, J 410
25.	Camel with a beak	From a dealer's collection.
26.	Crocodiles	MM, 00·A 46
27.	Crocodile	JS, XLVIII
28.	Peacock, Kushāṇa Period	MM, 36·2661
29.	*Garuḍa* with Nāgi	MM, 41·2915
30.	Peacock, Gupta Period	MS, Pl. 86
31.	*Yaksha* with grotesque features	MM, 50·3513
32.	*Yaksha* carrying garland	MM, 15·662
33.	Human figure on *Garuḍa*	MM, 00·A 45
34.	Celestial worshipper	MM, 00·A 1
35.	Celestial worshippers	MM, 53·3670
36.	Lady in acanthus leaves	JS, Pl. XXXIX
37-38.	Leaves and flowers	JS, Pls. LXI, LXII
39.	Flower, lotus	JS, Pl. XIII
40.	Four petalled flower	JS, Pl. XXI
41.	Clustered flower, perhaps *Kadamba*	MS, Pl. 99
42.	Pillars forming an arch	MS, Pl. 56
43.	*Vihāra* with double roofs	MS, Pl. 75
44.	*Chaitya* window with human face	MM, 51·3607
45.	Face of a lion, Kushāṇa Period	JS, Pl. XXXI
46.	*Kīrtimukha*, Gupta Period	JS, Pl. XLVI
47.	*Kīrtimukha*, Mediaeval Period	MM, 13·293
48.	Geometrical pattern, tri-foil arch	MM, 40·2886
49-50.	Geometrical pattern tri-foil grilles	JS, Pls. XLI, XLVIII
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54.	*Pañcha-paṭṭikā*	
55.	Honey-suckle	
56.	*Dharma-chakra*	
57.	*Triratna*	
58.	*Ghanṭāvali*	
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The other three plates (on pages 51, 63, 77) show some of the motifs from Mathura with their resemblances in the art of other countries. Necessary references appear in the Plates themselves.

Chronology of Mathura Art

Buddha	C. 623 B.C. to 543 B.C.
Mahāvīra	C. 599 B.C. to 527 B.C.
Maurya Period	C. 325 B.C. to 184 B.C.
Śuṅga Period (Mitra and Datta dynasties)	C. 184 B.C. to 100 B.C.
	C. 57 B.C. to 50 A.D.
	C. 100 B.C. to 57 B.C.
Śaka-Kshatrapa Period :	
Hagan and Hagāmasha	
Mahā-Kshatrapa Rājula	
Mahā-Kshatrapa Shoḍāsa	
Ghaṭaka	
Kushāṇa Period :	C. 1 A.D. to 200 A.D.
Kujula Kadphises	C. 1 A.D. to 50 A.D.
Wema Kadphises	C. 40 A.D. to 77 A.D.
Kanishka	78 A.D. to 101 A.D.
Huvishka	C. 102 A.D. to 138 A.D.
Vāsudeva I	138 A.D. to 176 A.D.
Vāsudeva II	C. 177 A.D. to 200 A.D.
Period of Transition from the Kushāṇa to Gupta Period	C. 200 A.D. to 350 A.D.
Gupta Period	319 A.D. to 600 A.D.
Early Mediaeval Period	C. 600 A.D. to 900 A.D.
Late Mediaeval Period	C. 900 A.D. to 1200 A.D.

The era used in the Kushāṇa inscriptions is possibly the Śaka era, which was started in 78 A.D. with Kanishka's coming on the throne. The Gupta era starts from the year 319 A.D.

Diacritical Table

Vowels

ā	ा	(आ)
i	ि	(इ)
ī	ी	(ई)
u	ु	(उ)
ū	ू	(ऊ)
ṛ	ृ	(ऋ)
e		(ए)
ai		(ऐ)
o	ो	(ओ)
au	ौ	(औ)
m	ं	(अं)
h·	:	(अः)

Consonants

ṭ	ट्
ḍ	ड्
ṅ	ङ्
ñ	ञ्
ṇ	ण्
ś	श्
sh	ष्
s	स्
ksh	क्ष्

Abbreviations

JISOA	Journal of the Indian Society of Oriental Art.
JUPHS	Journal of the U.P. Historical Society.
JBORS	Journal of the Bihar and Orissa Research Society.
Archl. Sur. Ind. Repts.	Archaeological Survey of India Annual Reports.

Mathura—Its Past

The tract of land in India lying between the Himalayas and Vindhyachala was known as Āryāvarta. Watered by the holy rivers Gaṅgā and Yamunā, it has served as the cradle for the development of Hindu civilization. Cities like Vārāṇasī, Prayāga, Kauśāmbī, Hastināpura, Kannauja, etc. continued to be flourishing centres of civilization in respective periods of Indian history; but the list can never be complete till the name of Mathura is included in it. Mathura stands on the western bank of the river Yamunā in the western portion of the State of Uttar Pradesh at the latitude of 27°28′ N and longitude of 77°41′ E. It can boast of a continuous history to its credit right from the remote past down to the present day.

According to the Rāmāyaṇa this city was known as Madhurā, as a powerful demon Madhu ruled there. During that epic period Madhu's son and successor Lavaṇa lost the city to the hands of Śatrughna, the younger brother of Rāmachandra, the ruler of Ayodhyā and the famous hero of the Rāmāyaṇa. In the times of the kings of the Lunar dynasty *(Chandra vaṁśa)* Mathura and its surrounding regions came to be known as Śūrasena country. It further rose to great importance because of its association with another hero of the epics, viz., Śrī Kṛshṇa, a scion of Yādava clan. Because of its being the birthplace and land of early activities of Kṛshṇa it became a very sacred place for the Vaishṇavas.

Prior to the birth of the Buddha, Śūrasena country was taken to be one of the *Mahā-janapadas*, along with other fifteen in the list. The Buddha, it is said, had himself graced this city once by his visit. The city was fortunate enough to be one of the important religious centres of the Jainas also. According to the Jaina canons Mathura was a place sacred to the Tīrthaṅkara Supārśvanātha. Here stood a *stūpa* dedicated to him.[1] Another Tīrthaṅkara, Nemināṭha, was also worshipped here.[2]

By the end of the 5th century B.C. Śūrasena country became a part of the Magadha Empire, the throne of which was in the hands of the Nandas. When Chandragupta Maurya rose to power in Magadha, Mathura subsequently passed in the hands of the Mauryas. Aśoka's celebrated teacher Upagupta had very close associations with Mathura.[3] This king, grandson of Chandragupta Maurya, is said to have built some *stūpas* on the bank of the river Yamunā near Mathura. These were seen and referred to by Huen Tsang, the famous Chinese pilgrim, who had visited this land in the 7th century A.D.[4]

After the downfall of the Mauryas Mathura came under the Śuṅgas in about 185 B.C. The famous grammarian Patañjali, who was a contemporary of Pushyamitra Śuṅga, refers to the flourishing condition of the people at Mathura.[5] Being situated on an important trade route between the Gāndhāra country (north-western part of ancient India) on the west and Bengal on the east, Mathura had become a very prominent centre of trade and commerce. Many of the capital towns like Takshaśilā, Pushkalāvatī, Kauśāmbī, Vārāṇasī, Śrāvastī, Tāmralipti, etc. were situated on this very route. Another route going to the sea port Bharukachchha or modern Bharoch via Vidiśā and Ujjayinī also passed through Mathura.[6] In the contemporary literature the land of Mathura has been described as fertile, prosperous and densely populated.[7]

[1] *Vividha Tīrtha Kalpa*, Mathurāpurī Kalpa, p. 17 ; also p. 85—मथुरायां महालक्ष्मी निर्मितः श्रीसुपार्श्वस्तूपः ।

[2] *Ibid.*, p. 86—मथुरायां श्रीनेमिनाथः ।

[3] *Divyāvadāna*, 27, Kuṇālāvadāna, p. 244.

[4] It is interesting to note in this connection that in course of the recent excavations at Noh, a place near Bharatpur at a distance of 27 miles from Mathura, a fragment of Chunar sandstone with distinct Mauryan polish has been brought to light.

[5] Agnihotri, Prabhudayal, पतञ्जलिकालीन भारत, Patna, 1963, p. 119.

[6] *Lalita-vistara*, III, p. 15—इयं मथुरानगरी ऋद्धा च स्फीता च क्षेमा सुभिक्षा च आकीर्ण बहुजन मनुष्या ।

[7] Vogel, J. Ph., *La Sculpture De Mathura*, pp. 17-18.

In the middle of the 2nd century B.C. the city was invaded by the Indo-Bactrian rulers but due to their internal troubles they had to quit this country soon.

After the downfall of the Śuṅgas in Pāṭaliputra some of the petty rulers of that dynasty continued to rule here and there. At Mathura some such chieftains of Mitra dynasty continued to flourish. Coins of some of the rulers of this period have been found. Besides these, two other kings named Balabhūti and Datta also held power in this region upto c. 100 B.C.

In the 1st century B.C. Mathura came under the sway of a foreign tribe known as the Śakas. The Śaka rulers of Mathura were named as Śaka-Kshatrapas. Among these Rājubala or Rājula and Shodāsa are noteworthy. We have found a number of inscriptions of this time, the most important of which mentions construction of a temple of Vāsudeva at Mathura.[1]

The Śakas in their turn were conquered by the Mālava republic, but simultaneously another branch of the Śakas rose into prominence, which later came to be known as the Kushāṇas. These people were the descendants of a nomadic tribe known as the Yuchis. They were once living in north-eastern regions of China. In about 165 B.C. due to the presence of another nomadic tribe the Yuchis had to quit the land and to move to the country known as Sīstān or Śakasthāna. Here also they could not enjoy a permanent stay. Subsequently they moved further to the south. In about 10 B.C. Bactria (modern Balkh) came under their sway. In 50 A.D. they extended their power upto Takshaśilā. This approximately was the time when the new name Kushāṇa was assumed by that part of the Yuchi tribe, which had crossed the Indian borders. This was done under the leadership of Kujula Kadphises or Kadphises I. His successor Kadphises II, more commonly known as Wema, was a powerful ruler and devotee of god Śiva. After his passing away the royal sceptre came in the hands of Kanishka, the most powerful ruler of the Kushāṇa dynasty. It was during the times of Wema and Kanishka that the Kushāṇas could form their own empire. Purushapura (modern Peshawar) was the capital of the Kushāṇas but Mathura was of no less importance, so far as the southern regions of the empire were concerned.

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[1] Mathura Museum Antiquity Nos. 00.Q1, 13.367.

Right from the times of the Śaka-Kshatrapas Mathura had already come into prominence, but now under the Kushāṇas its importance was further enhanced. The political changes were bound to influence local art and traditions. This influence was mainly responsible for the new style of Indian art known as Mathura art or Kushāṇa art. During the times of three Kushāṇa Emperors, Kanishka, Huvishka and Vāsudeva, Mathura saw the golden days of its art and glory. For its beautiful and realistic sculptures Mathura became very famous and specimens of its art found their way to distant regions of the country.

By the end of the 2nd century A.D. Kushāṇa power was rooted out by the efforts of the Yaudheyas and other powers of northern India. For the time being Mathura came under the rule of the Nāgas. In the first quarter of the fourth century A.D. the Guptas appeared on the political horizon and gradually with the growth of their power Mathura became a part of the new empire. It becomes evident from an inscription of Chandragupta II, Vikramāditya, dated in the year 380 A.D. (Mathura Museum Antiquity No. 29.1931) that Mathura had then become an important centre of Śaivism, though Vaishṇavism, Buddhism and Jainism did continue to flourish simultaneously.

During the closing days of Kumāragupta I India became a victim of the Hūṇa invasion. Mathura also could not escape and suffered a large scale destruction. The political conditions were highly unstable after the downfall of the Guptas.

Subsequently in the first half of the 7th century A.D. Mathura became a part of Harsha's empire. During the period from the 7th upto the end of the 12th century A.D. the Gurjara-Pratihāras and the Gahaḍwālas ruled over this region. The most noteworthy event of this period is the invasion of Mahmud of Ghazani. The year 1017 A.D. saw his ninth invasion, which was no less terrible and havoc provoking than that of the Hūṇas. Jayachandra of Kannauj was the last Hindu ruler of the Gahaḍwāla dynasty. After his downfall Mathura came under the Muslim power.

For three hundred years onwards, that is, from about 1200 to 1500 A.D. Mathura was ruled by the Sultans of Delhi. After 1526

A.D. the Mughals came on the throne of Delhi. Among these rulers Akbar's reign proved to be of great advantage to this city. Under the liberal patronage of this ruler new temples were built at Mathura. Similarly in the field of Hindi literature the poets of Ashṭa-chhāpa made remarkable contributions. Upto the time of Shahjahan no important changes were introduced in the royal policy. Consequently progress of Mathura was not much hampered. But tables were suddenly turned, when the reins of Government passed into the hands of Aurangzeb. As a staunch enemy of idolatory he inflicted a great many tortures on the Hindu population of Mathura. Along with other temples, the great and magnificent temple of Keśavadeva was brought down to the ground and a mosque built in its place. He even tried to name Mathura and Vrindavana as Islamabad and Mominabad respectively; but these names along with his high ambitions died with him.

With the downfall of Aurangzeb the Jat rulers came into power. Chudamani Jat took over the city of Mathura. His successors Badansingh and Surajamal were powerful rulers. During this period Mathura was invaded by Nadirshah. Another invasion of a more severe nature, which Mathura had to face, was in the year 1757 A.D. This time the invader was Ahamad Shah Abdali. The severity of his operations and ruthless masacre can easily be imagined from the fact that the water of the river Yamunā is said to have remained red for seven days because of its being mixed with human blood.

In the year 1707 the Jats suffered a defeat at the hands of the Marathas and Mathura saw the beginning of the Maratha rule. Up to the year 1803 the Marathas continued to hold power over the city and surrounding regions. Among the Maratha rulers the name of Mahadaji Sindhiya is worth recording. With the treaty of Anjangaon on 30th December 1803 Mathura went under the Britishers and continued to be so till 15th August 1947.

Barring the reign of Akbar the Great, Mathura made no significant progress in the fields of art and architecture during the long periods of Muslim and British domination.

2

Acquisition and Collection

The present city of Mathura is situated almost on mounds, either small or big. Several other mounds are to be found within approximately an area of ten miles from the city. Many of these mounds contained treasures of Mathura art. Kaṅkālī mound, Bhūteśvara mound, Jamalpur or Jail mound and Saptarshi mound have already proved their importance. These mounds are locally called 'ṭīlās'. Besides these ṭīlās many of the wells and the river Yamunā itself have given shelter to a great number of art pieces. During the past invasions, especially of the Muhammadans, sculptures were occasionally thrown in these places with a view to save them from being polluted by the invaders. It is an important fact worth noting that at places, where a good number of the Buddhist, Jaina and Brahmanical monuments were once standing in full glory, not a single trace of any of them is to be seen at present.

It was in the year 1836 that a sculpture of Mathura art was seen for the first time and recognized as 'Silenus.'[1] Actually it is the so called Bacchanalian group, now exhibited in the Indian Museum, Calcutta. Later on in 1853 Major General Cunnigham acquired a number of sculptures and inscriptions from Kaṭrā Keśavadeva. In the year 1860 Jamalpur Mound was levelled for building Collector's Court House. This was the site where once stood the temple of the serpent deity Dadhikarṇa and also the Huvishka monastery. This excavation yielded a rich collection of sculptures, pillars, architectural fragments, railing pillars and other antiquities. From this very mound came to light a masterpiece of Gupta art, namely, the famous image of the Buddha exhibited in the galleries of the Archaeological Museum, Mathura (Antiquity No. 00.A5). Again in 1862 General Cunningham was fortuante enough to acquire an inscribed Gupta image of the Buddha, which was once installed in the Yaśā monastery in the Gupta Era 230 (549-50 A.D.). Shri Bhagawan Lal Indraji, another famous indologist, discovered from Saptarshi ṭīlā the famous lion capital, now in the British Museum and a Gandhāra image of a lady clad in royal dress known as Hārīti or Kambojikā (Antiquity No. 00.F42). These two discoveries were made in 1869.

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[1] *Journal of the Asiatic Society of Bengal*, Vol. V, 1836, p. 567.

General Cunningham paid a visit to Mathura again in the year 1871. This time he excavated Kaṅkālī ṭīlā and Chaubārā ṭīlā. Situated at a distance of about half a mile to the south of Kaṭrā Keśavadeva, the Kaṅkālī mound almost revealed a store of Mathura art. This was the site, where once stood in all its magnificence and glory the famous Vodva *Stūpa* of the Jainas. It was at this place that Cunningham discovered the inscribed images of the Jaina Tīrthaṅkaras ranging in dates from the year 5 to 19 of the Śaka era. The Chaubārā mound was possibly a group of twelve *stūpas*. From one of the small mounds there came out the holy gold reliquary. Cunningham opened another of these mounds and discovered in its centre a steatite relic casket, which is now in the Indian Museum, Calcutta.[1]

In 1873-74 Mr. Growse, the then Collector of Mathura, discovered a very important sculpture, the famous Bacchanalian scene, which was later on termed as Kubera with a flask of wine, from the village Palikheda (Antiquity No. 00.C2, Fig. 46). This was really an important addition. In 1888 Dr. Fuhrer again exposed the Kaṅkālī ṭīlā. The operations then continued for three years. In the very first session he sent about 737 sculptures to the State Museum, Lucknow. From 1896 to 1909 no further efforts were made to collect or acquire sculptures from Mathura. The credit of collecting different pieces lying scattered in the city and suburbs of Mathura goes to Rai Bahadur Pt. Radhakrishna, who completed this work in

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[1] Burgess, *Ancient Monuments*, Pl. 55.

1909. In February 1912 he dug out the famous portrait sculptures of the rulers Chashtana, Wema and Kanishka from the Tokrī, more correctly Iṭokrī, mound in the village Māṭ, along with many other sculptures. In the year 1915 a good number of wells in the city and its suburbs were cleaned and cleared up. Subsequently about six hundred sculptures, mostly belonging to the Brahmanical faith were brought to light. The river Yamunā also played an important role in adding to this vast collection of Mathura art. Many important and unique pieces like the inscribed sacrificial post (*yūpastambha*) of Isāpur were recovered from the bed of this holy river.

The Museum

A good portion of the above mentioned vast collection of Mathura art has been divided in various museums[1] and private collections of this country and abroad. Specimens of Mathura School can be seen in the Museums at Lucknow, Calcutta. Bombay, Vārāṇasī, Allahabad and so on. Among the foreign countries the United Kingdom, U.S.A., Germany, France etc. have the credit of exhibiting Mathura Sculptures. But the lion's share of this collection is housed in the Archaeological Museum at Mathura.

The nucleus of this important museum was formed by Mr. Growse in the year 1874. In the beginning the collection was housed in a small but impressive building near the Tahsil office. Having introduced some changes it was thrown open to the public in the year 1881. The administration of the Museum was given in charge of the local Municipality in the year 1900. Five years later the then Archaeological Officer, Dr. J. Ph. Vogel, classified the collection of the Museum and in 1910 got a detailed catalogue published. This publication, enhanced the value and importance of the Museum in the eyes of the Government, and as a result of it in the year 1912 the Government took over its entire administration.

Lieutenant Colonel W. Vast worked as first Honorary Curator and Pt. Radhakrishna was appointed as Assistant Curator of this

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[1] See Appendix IV.

Museum. Later on Pt. Radhakrishna was promoted to the Honorary Curatorship. With the efforts of Sir John Marshall, the then Director General of Archaeology, and Rai Bahadur Daya Ram Sahni the Museum was much improved. In 1929 the State Government, at the cost of one lakh and forty-six thousand rupees completed the front portion of the new Museum Building and in 1930 it was thrown open to the public. No further important changes could be introduced during the British regime.

With the dawn of independence in 1947 the National Government paid more attention to this cultural centre. For implementation of new plans a separate amount was allotted in the second Five-Year Plan and some work was done, but it was only in the year 1958 that the scheme gathered momentum. The roof of the old construction was replaced and the portion, which was left incomplete in 1930, was brought to completion.

At present the full fledged octagonal building stands magnificently with its 34 feet wide galleries and small bays at each of its corners. In the near future, it is expected that the entire collection of Mathura art, at present housed in the godowns, will be scientifically re-arranged in the new wings. The scholars and the public will thus be in a better position to appreciate the fascinating collection of this school of ancient Indian art.

3

Mathura Art (1)

Early Times to 2nd Century A.D.

It is somewhat surprising that from Mathura or its surrounding regions nothing in stone has come to light, which can definitely be attributed to the rich art of the Mauryan court. As recorded by the Chinese pilgrim Huen Tsang, there were some *stūpas*, which were said to have been built by Aśoka, remains of which he had seen during his visit in the 7th century A.D.; but as our present knowledge goes we know nothing about them. At the same time it would be unfair to say that Mauryan period is totally unrepresented here. There exist some specimens of folk art both in stone and clay. The stone sculptures are in the shape of colossal statues of Yakshas and Yakshiṇīs. Yakshas, according to the Indian traditions, are the deities imparting wealth and protection.[1] Kubera is their lord. Yaksha worship in general, and that of Kubera in particular, once formed an important part of folk religion. Ancient classical literature of Pali, Prakrit and Sanskrit is full of references relating to the Yaksha workship. Six colossal images of Yakshas and Yakshiṇīs have been found uptil now in the Mathura region.[2] The most important of them is the one hailing from the village Parkham now exhibited in the Mathura Museum (Antiquity No. 00· C 1).

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[1] *Vāmana Purāṇa*, 34.44; 35.38.

[2] Agrawala, V. S., Pre-Kushāṇa Art of Mathura. *JUPHS*, VI, Pt. 2, p. 89 :

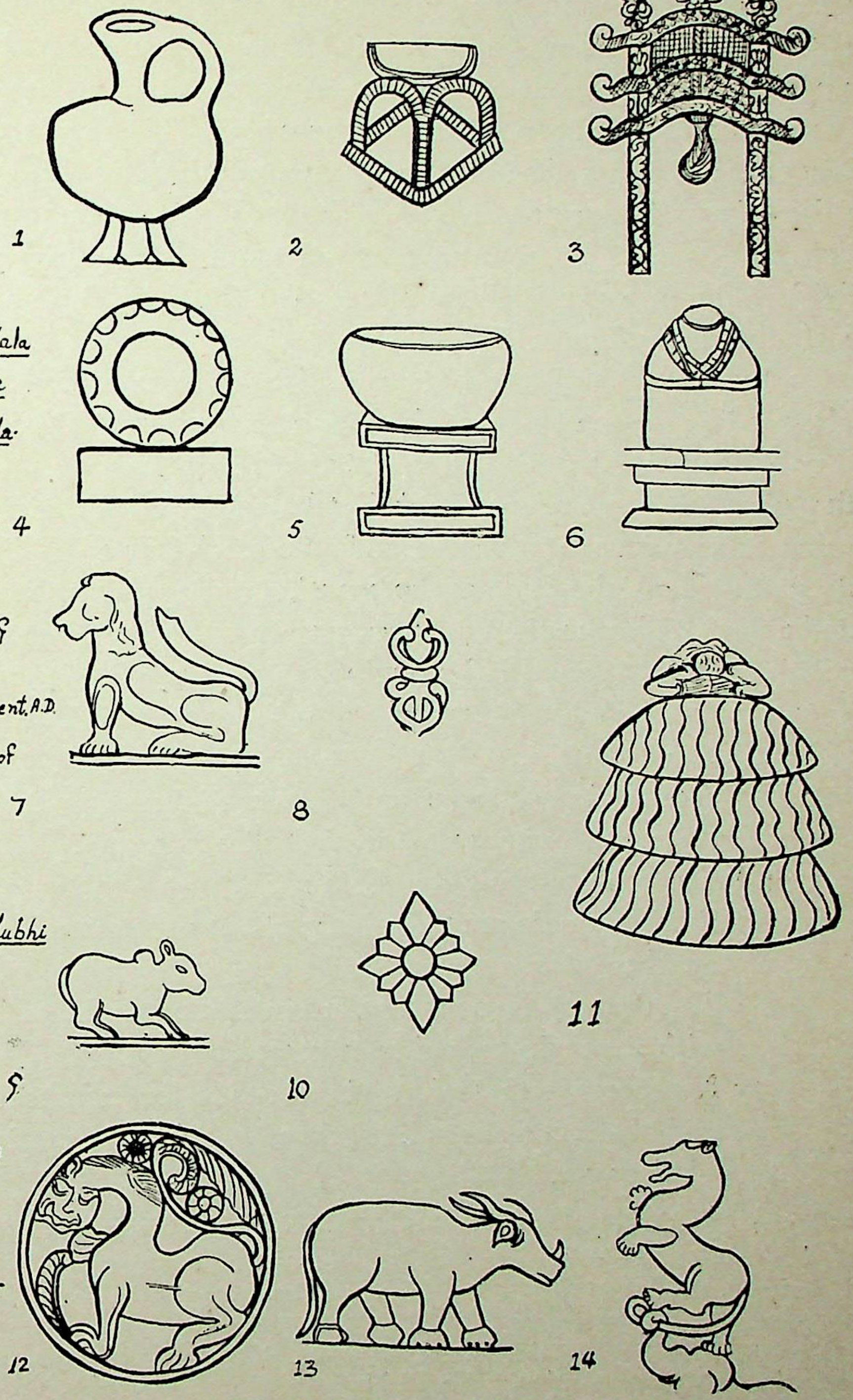
(1) Yaksha from Parkham (Mathura Museum Antiquity No. 00. C1).
(2) Yaksha from Barod (Mathura Museum Antiquity No. 00. C23).
(3) Mansa Devi Yakshiṇī.
(4) Yaksha from Noh near Bharatpur.
(5) Yaksha from Palwal (Lucknow Museum Antiquity No. 0.107).
(6) New Yaksha from Noh, a smaller one recently discovered by Shri R. C. Agrawala.

1 - Bhṛingāra.
2 - Deva-vimāna
3 - Pralamba-mālā in a toraṇa-dvāra.

4 - Prabhā-maṇḍala
5 - Bhikshā-pātra
6 - Dhātu-karaṇḍa-ka

7 - Lion, symbol of Mahāvīra
8 - Śrīvatsa, 6th cent. A.D.
9 - Bull, symbol of Ṛishaba nātha.
10 - Śrīvatsa, 1077 A D
11 - Deva-dundubhi and Chhatrāvali

ANIMALS -
12 Lion (siṁha)
13. Rhinoceros (khaḍga)
14 - Lion on elephant trunk.



Select Mathura Motifs

Clad in a beautifully worn dhotī with its portion dangling in front, stands Yaksha Maṇibhadra as is perhaps clear from the epigraph appearing on the pedestal in the early Brāhmī characters. Images of Maṇibhadra have been found elsewhere also. The one in the Gwalior Museum comes from the village Pawaya and belongs approximately to this period. Conveying an idea of immense power and strength these colossal images of Yakshas have served not only as early examples of folk art, but also as models for future Buddhist and Brahminical icons including Nāga figures (Fig. 1).

By the time of the Śuṅgas and Śaka-Kshatrapas Mathura had already become famous as an important art centre. During this age the so-called 'god-made' Vodva *stūpa* of the Jainas was standing in its full glory on the present Kaṅkālī ṭīlā.[1] We have already got three Jaina inscriptions of this period.[2] Colossal figures of Bodhisattva,[3] Amohinī stone slab,[4] some of the beautiful railing pillars, the lion capital and a few architectural fragments are some of the important acquisitions of this period. A few of the sculptures portray Jātaka scenes. The Śuṅga sculptures of Mathura belong to the pure old Indian tradition of Bharhut and Sānchī.[5]

Some of the important characteristics of the Śuṅga art of Mathura can be enumerated in a nutshell in the following way :

(1) The sculpture is not in bold relief.
(2) Both the male and female figures are seen putting on a large number of ornaments.
(3) The drapery is somewhat heavy and not light as is the case with the sculptures of later periods.
(4) No efforts seem to have been made for expressing emotions and abstract feelings like peace, serenity, temptation, surprise, sobriety etc.

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[1] Bajpeyi, K. D., मथुरा का देवनिर्मित वोद्वस्तूप, *Mahavira Commemoration Volume*, Vol. I, 1948-49, pp. 148-49.
Joshi, N. P., जैन स्तूप और पुरातत्त्व, *Mahavira Commemoration Volume*, Vol. I, 1948-49, pp. 183-87.

[2] Deo, S. B., *History of Jaina Monachism*, p. 99.

[3] Lucknow Museum Antiquity No. B12 b.

[4] Lucknow Museum Antiquity No. J 1.

[5] Codrington, K. de B., 'Mathura of the Gods,' *Marg*, Vol. IX, No. 2, March 1956, pp. 41-42.

(5) Normally the eyeballs are conspicuous by their absence.

(6) Female figures are seen decorating their headgears with wreaths and garlands, beads and pieces of costly cloth (Fig. 3).

(7) The males appear with special types of fluffy turbans generally decorated with a crest above. The locks of hair very often appear outside the turban (Fig. 2).

(8) Absence of the figure of the Buddha is the most noteworthy characteristic of the Śuṅga art. The lord has been represented here by different symbols such as *stūpa*, three pronged symbol (*triratna*), diamond throne(*vajrāsana*), turban(*ushṇīsha*), begging bowl (*bhikshā pātra*), the sacred tree (*bodhi vṛksha*) the wheel of law (*dharma-chakra*) and others. It may be mentioned here that the halo or Buddha's *prabhā-maṇḍala* has perhaps been used as a symbol for the Buddha only in the Mathura art.[1]

Sculptures of Śuṅga period hailing from Mathura indicate that along with others, images of the Vaishṇava and Śaiva sects were also coming into vogue. In this connection images of Balarāma,[2] Śiva in *liṅga*[3] form (Fig. 10) and that of Kāmadeva carrying his five arrows (Antiquity No. 18.1448) are worth mentioning.

The *Kushāṇa* Art

In the history of Mathura probably it was in the time of the Śaka Kshatrapa rulers that local people came in contact with the foreigners for the first time, but more than the Śakas perhaps the Kushāṇas were responsible for the deep rooted foreign influence that is noticeable in the local art and traditions. Many of the local artists had naturally to depend on either their foreign patrons, or Indian patrons working under the Kushāṇa domination.

New rulers, new environments and new traditions seem to be the factors, which ushered in a new school of art of Indian History, which is conveniently called the Kushāṇa Art.[4]

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[1] Mathura Museum Antiquity Nos. 36.2663, 00.K1.

[2] Agrawala, V. S., *A Short Guide Book to Archl. Sec. Prov. Museum*, Lucknow, Pl. 1.

[3] Another old figure of Balarāma comes from Tumain in the old Gwalior State. (*Archl. Sur. Ind. Repts.*, 1918-19, Pl. XIII a, p. 22).

[4] The term 'Kushāṇa Art' has been used in this book in the current restricted sense.

Reigns of Kanishka, Huvishka and Vāsudeva can easily be termed as the golden era of the Kushāṇa art. It was the period, during which the school reached a ripe stage and all of its characteristics were fully evolved. Images of all the three sects—Jainism, Vaishṇavism and Buddhism—as well as other secular motifs were carved and handled with equal skill and perfection. Sculptures of this period can be grouped under the following important categories :

(a) Jaina Tīrthaṅkara figures.
(b) Jaina Tablets of homage (*āyāgapaṭṭas*).
(c) Figures of the Buddha and Bodhisattvas.
(d) Images of the Brahmanical deities.
(e) Images of the semi-celestial deities like Yakshas, Yakshiṇīs, Nāgas and the Bacchanalian scenes.
(f) Stone slabs showing different stories and episodes.
(g) Railing pillars, cross bars, door lintels, door jambs, grills, etc.
(h) Statues of the Kushāṇa Kings.

Characteristics of the *Kushāṇa* Art

The following are the main features of this art at Mathura :

(1) Powerful depiction of human beings indulging in multifarious activities.
(2) Development in style and technique of carving figures.
(3) New methods of narrating long and continuous stories.
(4) Effective combination of old and new motifs.
(5) Influence of Gandhāra art.
(6) Appearance of the images of the Buddha, the Tīrthaṅkaras and different Brahmanical deities.
(7) Introduction of portrait sculpture.

Let us examine the points in some more details.

In its broader sense, as pointed out by Mr. Keiffer, it would include different schools of art flourishing in the entire Kushāṇa realm between Chiaur-Kala in Soviet Turkmenistan to Sarnath (Varanasi, U.P.) in India. If taken in this sense the term would embrace the art of Bactria, Greeco-Buddhist art of Gandhār, Kushāṇa art of Sirkap and Kushāṇa art of Mathura—Keiffer, C. M., 'Kushāṇa Art and the Historic Effigies of Mat and Surkh Kotal,' *Marg*, Vol. XV, No. 2, p. 44.

(1) Depiction of Human Beings

The traditional practice of depicting human beings generally 'enface' was not much popular in the Kushāṇa age. The sculptor now shows more skill in carving human forms from different angles, specially he achieves a great success in depicting female beauty in different poses. Young lady exposing one of her breasts, mother amusing her child with rattle, damsel adorning her person with ornaments, woman enjoying a shower, young girl plucking flowers, woman carrying a pitcher on her head, an Iranian lady bearing a torch, an intoxicated courtesan, lady engaged in toilet, females amusing themselves with pet birds like swans and parrots, have all been portrayed exquisitely.

Equally forceful is the depiction of the males. Pot-bellied Kubera, Sūrya clad in Scythian dress, Maitreya and other Bodhisattvas in their princely garments and fine ornaments, Yaksha figures in different poses, worshippers indulging in different activities, the Kushāṇa courtiers and several other persons of low and high rank (e.g., Fig. 65) make a charming appearance in Mathura art.

(2) Development in Style

In the Kushāṇa sculptures the carvings are no more flat, but usually they are in bold relief. There is an increase in the height of the figures, so much so that in some cases they cover the entire height of the panel. In the same proportion the height of accompanying subsidiary figures is also graded.[1] Bulky and fatty features of earlier art gradually give place to proportionate and slim figures, naturally of finer and more artistic variety. The upper garment no more assumes the shape of a flat band, but is thrown across shoulders and drawn across the legs and hips. It is twisted into bulging ropes and into loops dangling sideways on one side only.[2] (Compare Figs. 42, 56, 61, 62 etc.)

In the earlier phase of the Kushāṇa art male figures are very often seen with their left shoulder covered with an upper garment, which on the portion of the body down to the waist appears clinging to it. Lower portion of the body has received proportionately lesser attention. Thighs and legs are comparatively stiff and stump-like.[1]

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[1] Kramrisch, Stella, *Indian Sculpture*, 1933, pp. 40-43.

[2] *Ibid.*

In the later phase, that is, about the middle of the second century A.D. figures are generally seen standing more gracefully with one leg slightly bent. In short, as Dr. Stella Kramrisch has observed, "The naturalism of Mathura in the first and second century A.D. has physical mass for its substance and sensual appeal for its aim. The former has gradually absorbed the latter."[2]

Another important feature of the Kushāṇa style is the practice of carving the figures in round. Though not as a uniform rule a good number of sculptures of this period bear carving on both of their sides. Equal attention has been paid to the obverse and reverse sides of the sculpture. Two styles seem to have been current for carving the back side. Either there appears the back view showing the beautiful hair arrangement, muscles, garments and ornaments of the figure or figures on the obverse (Antiquity Nos. 00.F6, 00.E24, 17.1325 etc., Figs. 19, 60, 62) or there is to be seen a stem and foliage of some beautifully carved tree like *aśoka* and *kadamba* with birds and squirrels perched on it (Antiquity Nos. 12.264, 00.F2, 33.2328, Figs. 89, 55, etc.).

(3) New Method of Narrating Stories[3]

Different parts of a long story at Bharhut and Sanchi were shown in the same frame, but at Mathura we find them shown in a series of panels separated by either decorative bands, pilasters or some such other devices. Sometimes they were arranged one over the other. In this way the entire door-jamb was decorated with panels making the story complete (e.g., pillar showing the story of Nanda Sundarī in State Museum, Lucknow).[4]

(4) Effective Combination of Old and New Motifs

While accepting the old conventional motifs like trees, creepers, animals, flowers, etc., the Mathura artists introduced some new motifs as well. Nature figures copiously in Mathura art in shapes of different trees, creepers, aquatic animals like crocodiles, fish, big games such as lions, rhinoceros, tigers, elephants, horses, bulls etc. and small creatures like snakes, birds, squirrels, monkeys and so on.

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[1] Kramrisch, Stella, *Indian Sculpture*, pp. 40-43; *Age of the Imperial Unity*, Vol. II, pp. 522-23.

[2] *Ibid.*

[3] Coomaraswamy, A. K., *History of Indian and Indonesian Art*, pp. 65-66, f.n. 1, p. 66.

Lucknow Museum Antiquity No. J533.

Apart from these motifs from nature a good number of hybrid animals (*ihāmṛga*) such as crocodile with parrot-like beak, a lion with dog-like paws, frog with human head, etc. also appear copiously in Mathura art.

All these different motifs can be classified under two heads—conventional Indian motifs and new motifs bearing foreign influences.[1]

Under the first category are to be placed those motifs which were being used in Indian art before its association with Indo-Greek art. They were mainly birds, animals, *stūpas, vihāras*, often with double roofs, *chaitya* windows, battlements (*kapiśīrsha*), four or five rectangular cubes of diminishing size placed one over the other (*pañcha-paṭṭikā*), bead and reel border, chequered designs, lines of bells (*ghaṇṭāvali*), eight auspicious symbols, namely, full vase (*pūrṇa-kumbha*), sacred seat (*vajrāsana*), cross with turned ends (*svastika*), two fishes (*mīna-mithuna*), two bowls placed one over the other (*śarāva-sampuṭa*), jewel pot (*ratna-pātra*), three-pronged symbol with prongs upwards (*tri-ratna*), similar symbol with prongs downwards (*nandyāvarta*), prints of palms (*pañchāṅgulitala*), etc.

New motifs are those which were introduced in Mathura art after its association with the contemporary Gandhāra art. They are garland bearer Erotes (*mālādhārī yaksha*, Fig. 14), vine creepers (*drākshā latā*), corinthian capital, acanthus leaves, ornaments fashioned after Central Asian and Iranian styles, etc.[2]

(5) Influence of *Gandhāra* Art

In the other part of the Kushāṇa empire, i.e., in the north-western portion of India a new school of art had developed. It was a mixture of Indian and Hellenistic art. It has been called Gandhāra art after the name of the country where it flourished. Being contemporary in time and having been patronized by the same rulers it was but natural for the two schools to come in close contact and influence each other. But fundamentally they differed in their basic principles. Gandhāra school was deeply influenced by the Greek art. Artists of the Gandhāra school laid stress on the depiction of outward features like perfections of physique, ornaments, drapery etc. The sculptors of Mathura school did not blindly adopt foreign elements but they tried to make them suit to Indian conditions and traditions. The genius of the master artist of Mathura developed in its full form in accordance with his own background.

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[1] Compare : Coomaraswamy, A.K., *History of Indian and Indonesian Art*, pp. 50-51, 62.

[2] See Appendix III.

There are only a few sculptures of the Mathura school, which show the Gandhāra influence. In the opinion of Prof. Codrington, Gandhāra influence on Mathura art is apparent in the middle period of its development, that is, in the time of Vāsudeva and afterwards.[1] To be more accurate, the following types of images from Mathura seem to have received this influence :

(i) Some of the Buddha and Bodhisattva images showing the under-mentioned special features :
  (a) Drapery hanging down in semicircular folds covering both the shoulders, while in a few cases also the feet (Fig. 48).
  (b) The head covered with wavy curls.
  (c) The eyes and lips full and sharply cut, the upper eyelids being specially heavy.
(ii) Some of the scenes of Buddha's life (e.g., Antiquity Nos. 00.H1, 00.H7, 00.H11, 00.N2, etc.).
(iii) Decorative motifs of garland bearing Erotes, woman and the acanthus leaves, vine with fruits etc.
(iv) Sculptures depicting foreign themes as Herakles and the Nemean Lion and various Bacchanalian compositions.[2]

In this connection mention must be made of a Gandhāra sculpture, unearthed at Mathura, representing a lady richly dressed. Some scholars take it to be a figure of Hāriti, the Buddhist Medonna,[3] while others[1] think it to be a queen of king Rājula, named Kambojikā (Figs. 43-44).[2]

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[1] Codrington, 'Mathura of the Gods,' *Marg*, Vol. IX, No. 2, p. 49.

[2] Coomaraswamy, A. K., *History of Indian and Indonesian Art*, p. 62; Saraswati, S. K., *A Survey of Indian Sculpture*, Calcutta, 1957, p. 66.

[3] Coomaraswamy, A. K., *History of Indian and Indonesian Art*, pp. 61-62.

(6) Appearance of the Images of Buddha, Jaina *Tīrthaṅkaras* etc.

This will be dealt with in the next chapter.

(7) Introduction of Portrait Sculpture[3]

This is another contribution of Mathura school to Indian art. It is for the first time that in the realm of *Bhāratīya-mūrti-kalā* we come across life-size statues of kings with inscriptions bearing their names. Statues like those of king Chastana, Wema Kadphisis and Kanishka have already been brought to light. One more statue probably of Huvishka is under worship as Gokarṇeśvara in Mathura. The Kushāṇa kings appear to have been fond of having galleries of such statues, which they called *devakula*. One such *devakula* was at Māṭ and another possibly at Gokarṇeśvara in Mathura. Apart from the three inscribed statues just mentioned, other uninscribed images of Kushāṇa princes have also been found.

It is interesting to record in this connection that the Kushāṇa rulers had one more *devakula* or 'bagolango' at Surkh Kotal in Afghanistan. Excavations at this site conducted by the French archaeologists in 1952 under Mr. Schlumberger have given a clear picture of these sanctuaries.[4]

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[1] This is the view of Prof. V. S. Agrawala on the basis of an inscription appearing on the Lion Capital found at Mathura from the same site, that is, Saptarshi ṭilā, wherefrom also comes the Gandhāra sculpture under consideration.

[2] Like other contemporary Mathura sculptures this figure is carved in round as remarked by Sir John Marshall. In the Gandhāra school figures completely in round are exceedingly rare. (*Archl. Sur. Ind. Repts.*, 1920-21, p. 20). One such figure hailing from Sirkap, Taxila has been assigned with certainty to a date not later than middle of 1st century A.D. (*Ibid.*, Pl. IX, 1 and 2).

[3] For more details on Portrait Sculpture, see Arvamunathan, T. G., *Portrait Sculpture in South India*, London, 1931.

[4] Keiffer, C. M., 'Kushana Art and the Historic Effigies of Mat and Surkh Kotal,' *Marg*, March 1962, Vol. XV, No. 2, pp. 43-49; Roman Ghirshman, *Iran, Parthians and Sassanians* (English Translation, 1962), p. 3.

4

Mathura Art (2)

Images of Jaina Tirthankaras, Buddha and Other Brahmanical Deities

During this period Mathura was a centre of three sects—Jainism, Buddhism and Brahmanism. Out of them it was only the third, which admitted idol worship, while the remaining two were against it. As time rolled on, partly due to human weakness and partly because of a general tendency to seek some shelter, even amongst the Jainas and the Buddhists, their teachers—Tīrthaṅkaras and the Buddha respectively—became centres of devotion. Gradually there arose some number of symbols which stood for the Teacher and the Faith. For a time these served as objects of worship. For example, the sacred pillar *(chaitya stambha)*, sacred tree *(chaitya vṛksha)*, eight auspicious symbols *(ashṭa māṅgalika chihna)*, *stūpa*, Wheel of Law *(dharma-chakra)* were some of the symbols, which had received formal sanction and popularity among the Jainas. The Buddhists also had no hesitation in accepting them in their fold, but they, however, added a few more such as the turban *(ushṇīsha)*, begging bowl *(bhikshū pātra)*, diamond throne *(vajrāsana)* foot-prints *(charaṇa-chihna)* etc. It is interesting to note that some of the symbols like halo *(prabhā-maṇḍala)* have exclusively been used at Mathura only.[1]

In the beginning of the Christian era these symbols were gradually replaced by the actual images of the teacher in human form. But this process must have been very slow. Carving of images of Tīrthaṅkaras and the Buddha as well as the earliest images of the Brahmanical deities like Vishṇu, Balarāma, Śiva, Durgā, Kubera etc. was the important contribution of the Mathura art. These images served as

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[1] Joshi, N. P., 'Halo as a Symbol to represent the Buddha in Mathura Art,' to be published in *Vogel Commemoration Volume.*

COMBINATIONS -

15 Human figure & Bull

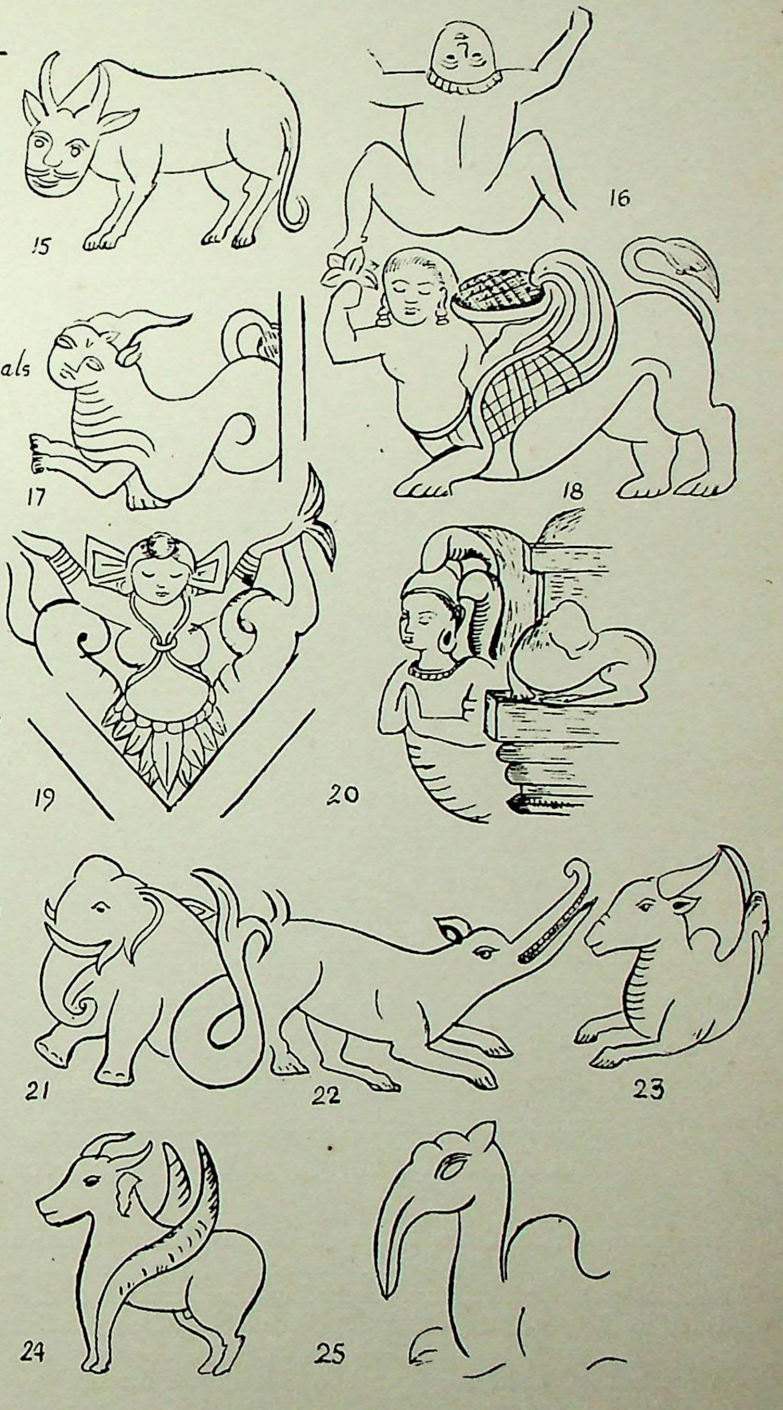
16 " & Frog

17-18
Human figures, animals
and birds

19-20
Human figures,
aquatic animals and
snakes

21-23 Quadrupeds
and aquatic
animals.

24 25
Quadrupeds
and bods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Select Mathura Motifs

basic models for the rich and numberless icons of the Gupta and post-Gupta periods.

Origin of the *Tīrthaṅkara* Image

As has been pointed out above in the earliest stages the Jainas attached great importance to symbol worship. Some of the important symbols were the *dharma-chakra, stūpa, tri-ratna, chaitya stambha, chaitya-vṛksha, pūrṇa-ghaṭa, śrīvatsa, śarāva-sampuṭa, mīna-mithuna, bhadrāsana,* etc. Apart from these general symbols another important symbol was a stone slab of homage known as *āyāgapaṭṭa.* These *āyāgapaṭṭas* used to be rectangular stone tablets on which appeared one or more sacred symbols or along with them a small figure of a *Jina*. From the records appearing on some of them it becomes evident that these slabs were meant to be worshipped.[1] In this Museum there is a beautiful *āyāgapaṭṭa,* which depicts a Jaina *stūpa* along with its gateways *(toraṇa dvāra)*, staircases *(sopāna-mārga)* and two sacred pillars *(chaitya stambha)* crowned with figures of *dharma-chakra* and lion respectively (Fig. 26).

The Tīrthaṅkara figure appears for the first time on some of these *āyāgapaṭṭas.* It is difficult to say with certainty if the Tīrthaṅkara figure preceded the Buddha figure or vice versa. Perhaps figures of both the teachers were more or less contemporary.

At Mathura the Kaṅkālī ṭīlā was an important centre of the Jainas, where they had their monasteries and *stūpas.* From this site we have found the dated Tīrthaṅkara figures of earlier periods. The following features may be taken as the general characteristics of these figures (Compare Figs. 35, 41) :

(1) There are only two types of these Jaina figures, either they are standing erect or seated cross legged. The first position is known as *kāyotsarga mudrā* and the second as *dhyānamudrā.*

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[1] Fragment of a Mathura *āyāgapatta* is in Patna Museum. Gupta, P. L., *Patna Museum Catalogue of Antiquities*, Patna, 1965, p. 21, no. 2.
Similar stone tablets have been found at Kauśāmbī; the one from that place is dated in the year 10 (88 A.D.). Here it has been called *ārya-paṭa* (*ārya-paṭṭa*) *(Archl. Sur. Ind. Repts.*, 1913-14, pp. 262-63*)*. The word *āyaka-khambha* in the sense of entrance-pillar has been used in Amaravati Inscriptions also. (Luders, List of Brahmi Inscriptions, Nos. 1202, 1203, 1204). For more information about *āyāgapaṭṭa*, see Agrawala, V. S., *Mathura Āyāgapaṭṭas*, *JUPHS*, Vol. XVI, Pt. 1, pp. 58-61.

(2) Heads of these figures are either shaven or have small curls on them. Generally the eye-balls are conspicuous by their absence, but in some cases some of the sculptors of later periods have introduced eye-balls in the original Kushāṇa pieces.

(3) The ear-lobes of these figures do not touch the shoulders.

(4) The faces do not show any special expression, except that of smile, and that too not very often.

(5) When seated cross legged *(padmāsana)*, on the soles of these figures there appear the three pronged symbol *(triratna)* and the sacred wheel *(dharma-chakra)*; while on the palms only the wheel symbol is to be seen. In the centre of their chests appears the caduceus-like symbol *(śrīvatsa)*. In some cases the fore parts of the fingers of their hands and feet depict some of the sacred symbols like *śrīvatsa*. This seems to be due to a tendency to copy the contemporary Buddhist practice.[1]

These sacred symbols are indicative signs of a great man *(purushottama)*.

(6) In this period we do not find any identification marks known as *lāñchhanas* on these Jaina figures. It became a common feature with the mediaeval images. Among these Tīrthaṅkara figures those of the first and twenty-third, viz., Ādinātha and Pārśvanātha respectively, can be easily identified because of the locks of hair appearing on shoulders in the first case (Fig. 41) and the snake canopy in the second. A few figures of Neminātha can also be identified due to the appearance of the figures of Kṛshṇa and Balarāma at his sides. As to the other figures the inscriptions appearing on the pedestals are sometimes the only guiding factors.[2]

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[1] Joshi, N. P., 'Use of Auspicious Symbols in the Kushāṇa Art at Mathura,' *Dr. Mirashi Felicitation Volume*, Nagpur, 1965, pp. 311-17.

[2] Mathura being a seat of Tīrthaṅkaras Neminātha and Supārśvanātha (see p. 2), a good number of images of these two Tīrthaṅkaras are found here.

(7) Normally all the figures are entirely nude except a few, who are followers of *ardha-phālaka* sect.[1]

(8) Seated figures often appear on lion thrones, which point to their position as *chakravartins* (Fig. 35).

(9) In some figures there appears a halo with crescent borders *(hastinakha)*.

In the Kushāṇa period one more form of the Tīrthaṅkara figure was in vogue. This is known as a fourfold or *sarvatobhadra* image. It is one solid block of stone, on the four sides of which are carved the four Tīrthaṅkara figures. One of them would normally be that of Ādinātha and the other that of Pārśvanātha. This practice of having fourfold images was later on accepted in the Brahmanical faith as well.

Among the images of Jaina gods and goddesses the following are noteworthy :

(1) *Negameśa* or *Harinegameśin*

He is a goat-headed deity associated with child birth (Antiquity No. 34.2547). It is worthwhile to note that after the Kushāṇa period independent images of this god do not seem to have been installed in the Jaina shrines.[2] In the Kushāṇa sculptures he is seen with several children around him.

(2) *Revatī* or *Shashṭhī*

According to the Jaina pantheon Revatī is a female counterpart of Negameśa, and has also got a goat's head. A goat-headed female figure in the Museum seen with a cradle in her lap containing a child (Antiquity No. 00.E4)[3] has been identified with Revatī or Shashṭhī, an important deity associated with children.[4]

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[1] Lucknow Museum No. J 12, J 14, J 623.

[2] Shah, U. P., Harinegameshin, *JISOA*; London, Vol. XIX, 1952-53, p. 22.

[3] Agrawala, V. S., 'The Presiding Deity of Child Birth etc.,' *Jaina Antiquary*, March 1937, pp. 75-79.

[4] Shah, U. P., Harinegameshin, *JISOA*, Vol. XIX, 1952-53, p. 37.

(3) *Sarasvatī*

She was popular with the Jainas also. Rather the earliest image of Sarasvatī known uptil now belongs to the Jaina cult. It has been found from Kaṅkālī ṭīlā and at present is in the State Museum, Lucknow.

(4) *Kṛshṇa* **and** *Balarāma*

Both of these gods appear as subsidiary deities flanking the image of Tīrthaṅkara Neminātha. Kṛshṇa is seen with two or four hands, while Balarāma appears with snake hoods over his head and a flask in his left hand or with both hands in *namaskāra-mudrā* (Antiquity No. 34·2502; also Fig. 66).

Appearance of the Buddha Image[1]

Many of the western scholars, who studied Indian art held the view that in India the credit of carving the first image of the Buddha goes to the Gandhāra art of the Kushāṇa period. Some of the Indian scholars re-examined this theory and tried to establish that it was by the artists of Mathura of the Kushāṇa age that the first image of the Buddha was made. The bases of this new theory are the dated figures bearing inscriptions in the Śaka era, which was started after Kanishka's coronation in the year 78 A.D.

In the sphere of Gandhāra art such clearly dated sculptures are absent. The political and religious conditions of the country, then prevalent, indicate that the Buddha figure was made in Mathura and not in Gandhāra. The following is the rough sketch of conditions prevailing in the country at that time.

Before the first century of the Christian era Mathura had become a centre of the Vaishṇava faith and its associated *bhakti* cult. In the time of Mahākshatrapa Shoḍāsa there was a temple of Vāsudeva and the Five Heroes (*pañcha-vīra*). Among the Jainas too the element of *bhakti* was making its appearance and the figures of the Jaina pontiffs were also being thought of. Among the Buddhists symbol worship and the practices of offering lamps, flowers, sandal paste, incense, flags, umbrellas etc. were already current, only there was absence of any human form of the Tathāgata or the Buddha. In removing this difficulty some of the Buddhists of a particular school seem to have played a dominant role.

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[1] For detailed study, see Coomaraswamy, A. K., 'Origin of the Buddha Image,' *Art Bulletin*, IX, 4, New York, 1927, p. 42; Agrawala, V. S., *Indian Art*, Varanasi, 1965, pp. 235-44.

By this time among the followers of the Buddhist faith a school had cropped up, which believed in introducing some changes or offering new interpretations of the old canons. On the other hand there were other schools, which strictly believed in adhering to the old dictums. The school which believed in reformation was that of the Mahāsāṅghikas. Later on these two schools distinctly came to be known as the Hīnayāna and Mahāyāna schools of Buddhism. The followers of the Mahāsāṅghika school thought it lawful to make images and worship them. They propagated that before obtaining *nirvāṇa,* the Buddha was known as Bodhisattva; because after getting *nirvāṇa* nobody could either come to this world again, or could be visualized by any one. The Gautama Buddha had obtained enlightenment (*sambodhi*), but at the same time he refused to accept *nirvāṇa* because he had an intention to come over here again and again for the good of the many and for the welfare of the many. Therefore, in their opinion though an image of transcendental Buddha was impossible to be carved yet it was quite feasible to have an image of a Bodhisattva, who could be seen and worshipped by the human beings and gods alike. Perhaps this may have been the reason of the early figures of the Buddha being mentioned as Bodhisattvas in the inscriptions appearing on them. Later on the Mahāyānists admitted not only the worship of the Buddha image but also of hundreds of images of different deities of the Buddhist pantheon.

Another factor which proved helpful in giving birth to an image of Buddha was the reign of Emperor Kanishka. This ruler chose to have effigies of deities of different sects and beliefs on his coins. In this list he included the figure of the Buddha as well.

The earliest dated figure of the Buddha is that of the second year of Kanishka's reign. The king must have issued orders to carve an image of the Buddha as soon as he came on the throne and the Mathura artists seem to have readily offered their services for the same. Nothing can definitely be said about the Gandhāra sculptors whose works do not bear any definite dates.

Sources of the Buddha Image[1]

There are two types of the Buddha images, namely, the standing and the seated ones. These two types are distinctly different in artistic conceptions from each other. Whatever be the sources of these two types from the viewpoint of art, but when we take into account the elements of Buddhist iconography, we find that both are the outcome of a single iconographic formula, which was basically conceived as combining the idea of a *chakravartin* and that of a *yogī*.

The standing Buddha image seems to have been derived from the old colossal statues of the *yakshas*, which had already become popular in the folk cult. The seated image had perhaps its origin in the figure of *dīgha tapasī* from Bharhut. Some scholars take it to have been derived from the Tīrthaṅkara figures seen on the *āyāgapaṭṭas*.[2] The short and curly hair or the shaven head was probably shown according to the Nidānakathās. In the earlier figures the head is seen shaven, while in a later stage it is throughout covered with short curls. The halo of the image comes probably from the figures of the Iranian deities known as 'Yajatas' seen on the Kushāṇa coins. Reference to the yellow garb of the order (*chīvara* and *saṅghāṭī*) is to be seen in the canonical literature like the Vinaya texts.[3] The lotus flower appearing below the feet of the Buddha has perhaps been taken from the figures at Sānchī.

Characteristics of Early Buddha Images[4]

A close study of the Buddha images dated in the early years of the Kushāṇa rule reveals the following special characteristics :

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[1] The account is based on (a) Coomaraswamy, A. K., *History of Indian and Indonesian Art*, pp. 52, 53 and 62; and (b) Agrawala, V. S., *Indian Art*, Varanasi, 1965, p. 242.

[2] Basham, A. L., *Wonder that was India*, p. 367.

[3] *Mahāvagga*, 8 *Chivarakkhandhakam.*

[4] Coomaraswamy, A. K., *History of Indian and Indonesian Art*, p. 57; *Age of the Imperial Unity*, Vol. II, pp. 522-23; Agrawala, V. S., 'Buddha and Bodhisattva Images,' *JUPHS*, Vol. XXI, p. 77.

(1) Shaven head crowned with a protuberance on the skull (*ushṇīsha*) shown like a snail shell (*kaparda*).

(2) The circular mark, *ūrṇā,* on the forehead appearing in between the two eyebrows. It is one of the signs of a great man (*mahāpurusha*)[1]. According to the Lalita-vistara at the time of defeating Māra there appeared a flame from the centre of the Buddha's eyebrows, which shook the very palace of Māra. This flame is said to have appeared several times afterwards also. In the Buddha image of the Kushāṇa age this *ūrṇā* mark is invariably present. In one case, however, there is a socket seen in the place of the *ūrṇā* obviously meant for some jewel intended to be fixed to represent the light. (Antiquity No. 00. A. 27).

(3) The right hand is raised in protection-imparting attitude (*abhaya mudrā*). The left hand is often clenched and rests on the thigh in the case of seated figures while in standing figures it supports the folds of the robes.

(4) Broad shoulders and prominent breasts, though the type is absolutely masculine.

(5) Full open eyes and a light smile on the face. The features express enormous energy, rather than repose, sweetness or grace.

(6) Lesser attention seems to have been paid to the portion of the body below the waist. The outline is consistently firm. The two legs seem to stand like stumps.

(7) The upper garment (*uttarīya*) clings to the upper portion of the body, covering only the left shoulder producing slightly transparent effect.

(8) In the case of standing figures there often appears a cluster of lotus buds,[2] or a lion,[3] or a figure of Maitreya

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[1] *Lalita-vistara* VII, p. 74—'ऊर्णाभ्रुवोर्मध्ये जाता हिमरजतप्रकाशा' ।

[2] *Ibid.*, XXI, p. 218—सर्वमारमण्डल विध्वंसनकरीं नामैकां रश्मिमुदसृजत् । सर्वमारभवनान्यवभास्य ······संप्रकम्पितानि ।

[3] *Lalita-vistara*, III, p. 11—एकांसमुत्तरासङ्गं कृत्वा ।

[4] Famous Maholi Buddha (Mathura Museum Antiquity No. 38.2798; also Allahabad Museum Antiquity No. K1).

[5] Bodhisattva in Sarnath Museum, No. B (a) 1.

Bodhisattva[1] or a female figure[2] in between the two legs.

(9) A halo plain or often scalloped at the edge in low relief.

(10) Colossal images, often not carved in the round and meant to be seen from front only.

(11) Knotted waist-band (*kāyabandhana*) with beautiful tassels in front.

When the indigenous Mathura art had its association with the Gandhāra art, some new changes were introduced in the technique, which have already been discussed.[3]

In the later Kushāṇa period, however, the technique of making Buddha figures underwent some changes. In the case of the seated Buddha images both the legs were covered under the upper garment. Similar to the pedestals of the Tīrthaṅkara figures, the Buddha images were sometimes shown with worshippers on the pedestals (Fig. 48). Gradually the curls on the head become a regular convention.

The figures of the Buddhas and Bodhisattvas of this period exhibit only four attitudes, that is, of meditation (*dhyāna*), of protection (*abhaya*), of earth touching (*bhūmi-sparśa*) and of turning the Wheel of Law (*dharma-chakra pravartana*). The fifth-one, the boon-imparting attitude (*varada mudrā*) is absent here.[4]

Apart from the Buddha figures some images of Dhyānī Buddhas and Bodhisattvas of Mahāyāna cult had come in vogue.[5]

Brahmanical Figures

The sculptors of this age served with equal zeal both the heterodox and orthodox faiths. In this age among the followers of the orthodox faith icons of deities like Śiva, Sūrya, Vishṇu, Skanda, and others were quite common.

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[1] Lucknow Museum Antiquity No. O71.

[2] Prince of Wales Museum, Bombay, Antiquity in the Epigraphic Gallery, Buddha figure dated in the year 45 of Huvishka; *JBORS*, Vol. XX, 1902, p. 269.

[3] See Chapter III, p. 18.

[4] Bajpeyi, K. D., 'The Kushāṇa Art of Mathura,' *Marg*, Vol. XV, No. 2, March 1962, p. 28.

[5] Agrawala, V. S., 'Dhyāni Buddhas and Bodhisattvas,' *JUPHS*, Vol. XI, 1938, Pt. 2, pp. 1-13.

A list of the icons worshipped during this period is given in Lalitavistara, which includes the following idols[1] :

Śiva
Sūrya
Brahma (Brahmā)
Vaiśravaṇa
Śakra
Skanda
Chandra
Nārāyaṇa
Kubera
Lokapālas and others (not named).

Similar lists of the popular *devatās* are to be seen in contemporary Buddhist works like Divyāvadāna.[2]

Images of several of these deities have been found at Mathura. A good number of them are in round. On their reverse side either they show the hair decoration, garments and the body itself; or the stem and foliage of tree like *Aśoka* on the branches of which often birds and squirrels are seen perched (Figs. 60, 62; 39, 55). Appearance of such trees on the reverse may be taken as one of the special characteristics of early Mathura art.

Besides the above, images of each of the Brahmanical deities have certain peculiarities, which are being mentioned here :

Images of *Nārāyana* or *Vishṇu*

Reference has already been made to the *pañcha-vīra* images, but as most of them have been found in much mutilated condition, nothing can be said about them in details. We have of course been fortunate in getting some good images of Vishṇu of this period. These figures also seem to have derived their inspiration from the Yakshas and Bodhisattva figures. They have four hands and hold the mace, the wheel and a small water vessel, which in some cases can also be taken as the conch. The fourth hand, that is, the lower right hand, has been raised to the shoulder in protecting attitude (*abhaya-mudrā*).

Other features of these images can be enumerated as follows :

(1) Vishṇu has four arms, but his halo, the jewel *kaustubha* and the long garland (*vanamālā*) are still absent.
(2) Sometimes he has a high *mukuṭa* like that of Indra (Fig. 38).
(3) The *ūrṇā* mark, usually to be seen in the cases of the

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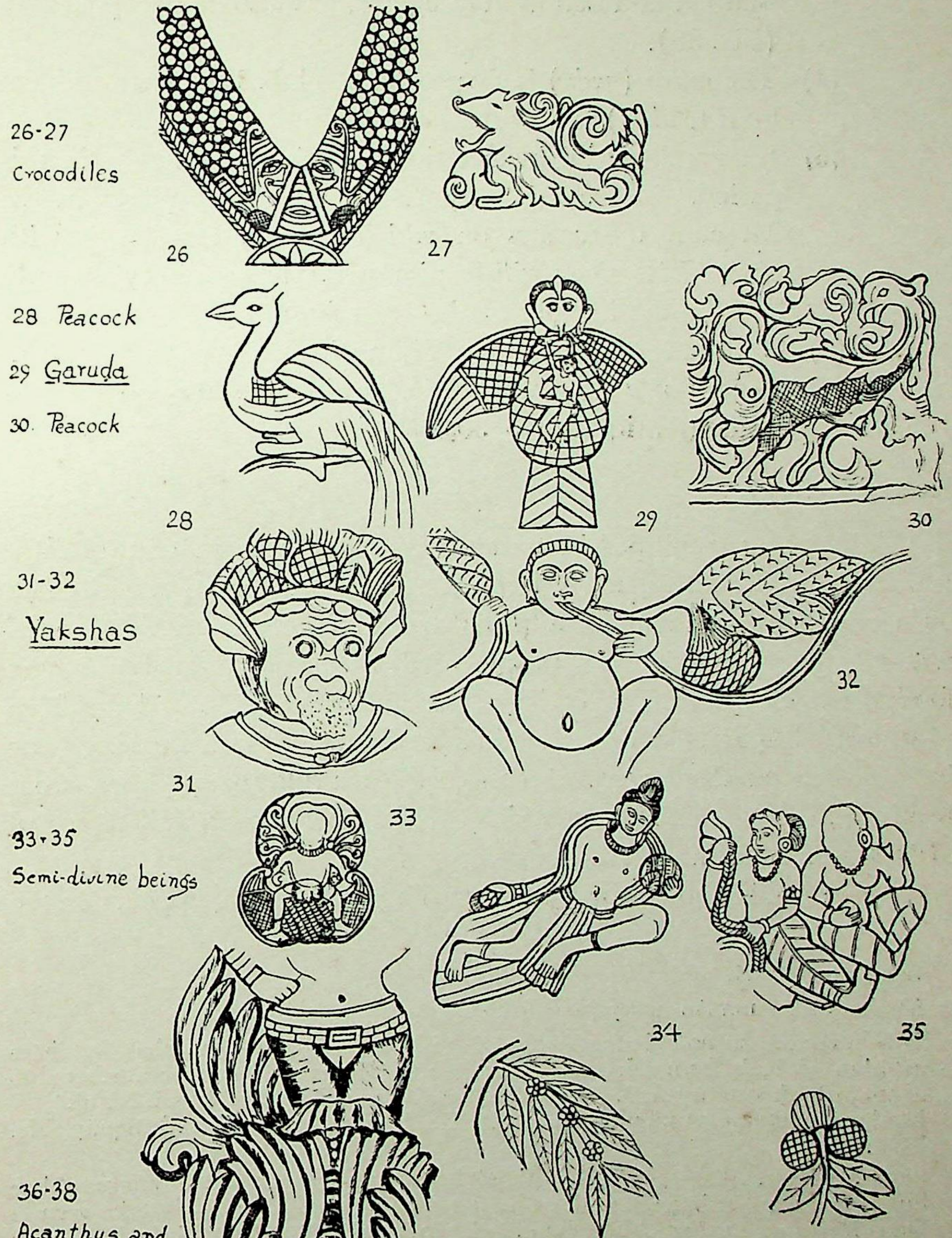
[1] *Lalita-vistara*, VIII, p. 84.

[2] *Divyāvadāna*, I, p. 1; II, p. 7; XXXVIII, pp. 493-94.


26-27
Crocodiles
26
27
28 Peacock
29 Garuḍa
30. Peacock
28
29
30
31-32
Yakshas
32
31
33-35
Semi-divine beings
33
34
35
36-38
Acanthus and
other leaves
36
37
38

Select Mathura Motifs

Buddha and Bodhisattva figures, has also been copied here (Fig. 38).

(4) The mace (*gadā*) is shaped like a club. His fourth emblem lotus (*padma*) is absent.

(5) Images depicting incarnations of Vishṇu are rare in this period. There are only two fragmentary pieces in the Museum the scenes on which can be connected with *Kṛshṇa-līlā*. They will be discussed later on. Very recently one Varāha image has also been found.[1]

(6) Garuḍa is also seen with Vishṇu in a few cases (Fig 63).[2]

(7) Images of Vishṇu with eight hands were also coming in vogue (Antiquity No. 50.3550).[3]

Images of Śiva

Śiva was worshipped in human form as well as in that of *liṅga* form. The *Śiva-liṅgas*, fairly large in size, were sometimes installed on a raised platform under a 'pīpal' tree and were often worshipped not only by the indigenous people of this country, but also by the foreigners. Sculptures depicting such scenes have come to light from Mathura.[4] Apart from the ordinary *Śiva-liṅgas* those bearing one human face on them were also in use.[5] In a solitary specimen from Mathura, the whereabouts of which are not now known, full figure of Śiva is seen standing against a towering *liṅga*.[6]

Śiva in his human form was equally popular. He appears on the coins of Kadphises II (Wema), Kanishka and Vāsudeva. In sculptures at Mathura[1] his images are seen with the following characteristics :

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[1] See Appendix II.

[2] Mathura Museum Antiquity No. 56.4200.

[3] It is interesting to note that an image of Vishṇu is known from the Gandhāra art also. It hails from Dharmarājika *Stūpa* at Taxila and can be attributed to about 3rd-4th century A.D. (*Archl. Sur. Ind. Repts.*, 1935-36, p. 35, Pl. XI a).

[4] Mathura Museum Antiquity No. 36.2661; Lucknow Museum Antiquity No. B141.

[5] State Museum, Bharatpur (Rajasthan) houses a big *Ekamukhī Śivaliṅga* of late Suṅga or early Kushāṇa period. Another type of *Ekamukhī liṅga* is to be seen in State Museum, Lucknow (Museum Antiquity No. H. 2). Recently a *liṅga* with four faces crowned by the figure of Lakuliśa has been discovered in Rajasthan (R. C. Agrawal, Unpublished Sculptures and Terracottas from Rajasthan, *Journal of Indian History*, Vol. XLII, pl. II 1964, p. 537-38).

[6] Sengupta, R., 'More Sculptures of Śivaliṅgin,' *Journal of the Asiatic Society*, Vol. IV, No. 2, 1962, Pl. IV B.

(1) Matted locks of hair, horizontal third eye, trident and his vehicle bull are always to be found. Snake, crescent, tiger skin, Gaṅgā and the musical instrument 'ḍamarū' were, however, added at a later date.

(2) In the case of the *liṅgas* with one face, the face is seen with matted locks and the third eye, which in this period is always shown horizontally. Later on it came to be depicted vertically.

The case with Bharatapur Śiva liṅga, which is probably the earliest, is different. It has no third eye, but on the other hand it has got a turban on the head.

(3) Śiva was sometimes worshipped with his spouse Pāravatī.[2] When the two figures are composite, the icon is known as *Ardhanārīśvara*. At Mathura such images begin to appear from the Kushāṇa period (Antiquity No. 15.874). When with his wife Śiva has always been depicted with his genital organ erect (*ārdhva-meḍhra*). Symbolically this represents unyielding creative power and eternity.

Images of Śakti

Among the goddesses appear the images mainly those of Lakshmī, Durgā killing the demon Mahisha, Vasudhārā (Fig. 34), the mothers (*mātṛkā*) and Kubera's or more correctly Pañchika's spouse Hārīti.

Images of Lakshmī and Gaja-Lakshmī are fairly common even at Bharhut and Sanchi.[3] This deity commanded equal respect among the Jainas, Buddhists and the Brāhmaṇas. Sculptors of Mathura accepted her depiction with a slight variation. Here we get four types of Lakshmī figures :

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[1] Compare image of Siva in the Gandhāra art attributed to about 3rd century A. D.—Natesa Aiyer, V., 'Trimurti Image in Peshawar Museum,' *Archl. Sur. Ind. Repts.*, 1913-14, pp. 276-80, Pl. LXXII a.

[2] Mathura figure of Śiva Pārvatī from Kosam—*Archl. Sur. Ind. Repts.*, 1913-14, Pl. LXX B.

[3] Barua, B. M., *Barhut*, Figs. 23, 80, 80b, etc.; Marshall, John, *The Monument of Sanchi*, Pls. 11, 13, 25, etc.

(1) Seated Lakshmī with lotus in one of her hands (Fig. 69). Normally she has only two hands.

(2) Standing Lakshmī with lotus in one of her hands (Antiquity No. 15.897).

(3) Lakshmī being anointed by two elephants with upraised trunks holding jars, known as Gaja-Lakshmī (Antiquity No. 36.2660).

(4) Lakshmi standing in between the lotus creepers (*Śrī-parṇī-latā*) emerging from a full vase, now exhibited in the National Museum, New Delhi.

Among the forms of Durgā at Mathura[1] we come across only those with four hands. Her upper arms carry a sword and a shield, the right holds a trident while the left holds the buffalo. It is worth noticing that the demon appears in early iconography as a buffalo and not as a human being emerging from headless body of a buffalo. Other forms of Durgā with eight, ten or sixteen arms were perhaps later additions.

Images of the mothers (*mātṛkās*) were also quite popular from the Kushāṇa age. In this period they were normally not shown with human faces but with those of birds and animals. Each of them often carries a child. Their number was also not uniformally seven.

Other deities associated with children in general is Hārīti,[2] wife of Kubera, who is very often seen along with this god. She is sometimes shown surrounded by children (Fig. 40, 67).

Image of *Sūrya*

Sun god or Sūrya is worshipped in the form of a circular halo or in human form either seated on a seat, or in a chariot, or standing enface. The only image of Sūrya in human form attributed to the pre-Kushāṇa age is the one seen at Buddha-Gaya.[1] This is in Indian dress, but in the Kushāṇa age this form was not very popular. Perhaps the reason was that the foreigners, specially the Iranians, were mainly responsible for introducing worship of the sun in human form in this country. Naturally they must have advocated installation of images according to their own fashion. In the Purāṇa literature persons introducing sun worship have been called the Maga Brāhmanas.

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[1] For detailed study see Agrawala R. C., 'The Goddess Mahishāsura-mardini in Kushāṇa Art,' *Artibus Asiae*, Vol. XIX, 3-4, Ascona, Switzerland, pp. 368-73.

[2] For best account of Hāriti see *Saṁyukta Nikāya* Ch. XXXI summarized by Dr. Coomaraswamy in his *Yakshas* Part I, pp. 9-10; Part II, p. 5, paragraph 4. She has been described as daughter of Yaksha Sāta of Rājagṛiha married to Kubera, also known as Pañchika, son of Pañchāla, Yaksha King of Gandhāra. Hāriti is said to have 500 children.

In Mathura the sun god is seen with trousers, long coat, flat round cap and high boots. This type of dress was known as northern dress (*udīchya vesha*). The practice of showing Sūrya in this particular dress, of course with certain changes more agreeable to Indian environments, continued to exist down to the mediaeval periods. Traditions of the south were somewhat different.

In one of the beautiful images of Sūrya (Antiquity No. 00. D 46) of the Kushāṇa period the deity has been shown with a small pair of wings, which possibly stands for his association with the sky. In another sculpture (Antiquity No. 12.269), his pedestal is decorated with the figure of a small fire altar, the one which is always shown on the early Sassanian coins. This may be taken as another proof of the introduction of the worship of Sun from the west.

Apart from the images just discussed artists of the Kushāṇa period produced images of Fire-god (*Agni*), God of wealth (*Kubera*), Chief of the gods (*Indra* or *Śakra*) and Kārtikeya the son of Śiva and the Commander-in-chief of the gods. All the images have two hands and have been depicted with their respective attributes. For example, Agni is a Brāhmaṇa with matted locks, corpulent body, and with a halo of flames behind him. A spear or *Śakti* is the main symbol of Kārtikeya. In this Museum there is a beautiful image of this deity dated in the year 11 of Śaka era corresponding to A.D. 89 (Antiquity No. 42.2949).[2] Images of Kubera are in plenty in Mathura art. His association with the *yakshas* is quite well known. He is depicted with corpulent body, protruding belly, seated on his seat with ease or is of tenbusy with a flask of wine or carrying a purse in his hand. He is often seen associated with Lakshmī and Hārīti (Fig 69).

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[1] Barua, B. M., *Gaya and Buddha Gaya*, Fig. 42.

[2] For Kārtikeya in Gandhāra Art see *Archl. Sur. Ind. Repts.*, 1934-35, p. 31, Pl. *VIII*, f. 1.

Images of semidivine deities like the Nāgas and their female counterparts are also present in this Museum in large numbers. In the Kushāṇa period there was a temple of Dadhikarṇa Nāga at Mathura. We have also got an image of this Nāga with an inscription.[1] At Rajgir a Muthura stone-slab with eight standing Nāga figures has been found with indistinct inscription.[2] Most of the Nāgas appear in human forms with two hands. Above their heads appear the serpent hoods. In this group the most important are the images of Balarāma or Saṅkarshaṇa, who is also known as an incarnation of the cosmic serpent Śesha. His images were first made in the Śuṅga period. In the succeeding Kushāṇa period he is seen with his left hand raised above his head and his right hand holding a wine-cup. Serpent hoods sometimes bearing the eight auspicious symbols,[3] and long floral garland are his other distinctive marks. In some instances his two weapons, *hala* and *mūsala*, also appear (Antiquity No. 18.1399).

Female figures of Nāga deities are seen like their male counterparts. In one instance (Antiquity No. 00.F2) however, five Nāgī figures are seen emerging from one central figure, possibly a Nāga Queen.

Thus it will be evident that the artists of the Kushāṇa period at Mathura served all the three sects with equal zeal and skill. They were not mere copyists, but persons of high originality and of exquisite workmanship.

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[1] *Archl. Sur. Ind. Repts.*, 1924-25, Pl. XL a.

[2] *Ibid.*, 1936-37, p. 46, Pl. XIII b.

[3] Joshi, N. P., मथुरा कला में माङ्गलिक चिह्नों का प्रयोग, *Aj* (Hindi Daily), Varanasi, 16th February 1964.

5

Mathura Art (3)

Kushana-Gupta and Post-Gupta Periods

In the last quarter of the second century A.D. the rule of the Kushāṇas came to an end. From this period till the establishment of the Gupta rule Mathura had to face great political upheavals. In the time of the Guptas Indian art took a new turn and iconographic formulae also underwent certain changes and modifications. Along with the outer beauty of form, depiction of expressions like serenity, peace, sobriety, etc. came to be counted among the indispensable factors. Under the Guptas all the creative fields namely literature, paintings, sculpture and architecture received a great impetus. It must, however, be accepted that this new epoch was not suddenly ushered in. It has at least a period of transition of one century behind it. Its early signs are visible from the very end of the Kushāṇa period. In other words the period between circa 200 A.D. to about 325 A.D. can be regarded as a period of transition. This age has been termed here for the sake of convenience as the Kushāṇa-Gupta age.

Different sculptures and terracotta figurines of this age distinctly show a clear combination of Kushāṇa and Gupta characteristics. Sculptors of this age carved images according to their time honoured practice, but at the same time made efforts to introduce various facial expressions as well. The process of imparting spiritual character to the image had set in. The facial expression, for example, seen on the famous image of Kubera in the Mathura Museum (Antiquity No.00.C3, Fig. 70) conveys an idea of peace and contentment. In the case of the *Siva liṅgas* with more than one face, efforts were made to show different emotions like wrath, peace, smile, etc. on the different faces. Another good example of this transitional art is the sculpture showing the innocent youth sage Śṛṅgī (Antiqutity No. 00.J7), which is undoubtedly one of the most exquisite carvings. It shows how gradually realism was giving place to idealism and graceful handling of stone with a fine polish and finish. Not only in Mathura art, but some of the sculptures at other places also can be attributed to this period. Prof. Codrington, in this connection observes, "This series of four Buddha figures[1] bridges dateless and murky gulf between the Kushāṇa and Gupta times."[2]

Judging from these and similar sculptures the following characteristics can be mentioned as peculiar to this age :

(i) The eyebrows tend to become more curved than those of the Kushāṇa period.[3]

(ii) The ear lobes get elongated.

(iii) In order to make the smile more effective there are to be seen bold depressions at the two corners of the lips known as *srikka*, *srikkaṇi* or *srikvā* in Sanskrit[4] (Fig. 71). In the case of Gupta terracottas these sharp depression marks have been produced by piercing some pointed instrument.

(iv) The body of the figure becomes more slim, specially the abdomen; the waist and thighs are now more delicately carved (Fig. 67).

(v) The coiffures and ornaments of the old Kushāṇa style, however, prevailed in this period also.

(vi) The border of the halo behind the head retained the conventional crescents but the central field of the nimbus, which uptil now remained plain, gradually got decorated with new motifs.

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[1] List of the Buddha figures given by Prof. Codrington :

(a) Sanchi Buddha from *Stūpa* No. 26.
(b) Amaravati Standing Buddha.
(c) Allahabad Standing Buddha.
(d) Seated Buddhas of the great *stūpa* at Sanchi.

[2] Codrington, K. de B.,'Mathura of the Gods,' *Marg*, Vol. IX, No. 2, March 1956, p. 46.

[3] Mathura Museum Antiquity No. 39-40.2831.

[4] Compare : *Pañchatantra*, Pt. 1; Mathura Museum Antiquity No. 63.1.

Gupta Period

Elegance and balance are the outstanding features of the Gupta art. Whether stone or terracotta, if it fell in the hands of the Gupta artists, at once became serene, energetic, spiritual and voluptuous. Artists of this age did not attach any importance to exhibition of naked female beauty, but tried to achieve a synthesis of physical and spiritual beauty. The transparent effect of the Gupta drapery is not meant to expose physical beauty or volume but to enhance the loveliness of the modulating lines of the figures. The ornaments help to create an idea of lightness; a delicate workmanship, which imparts a graceful touch to the body, restful to the eye. In the words of Dr. Coomaraswamy, the style is unified and natural. It is derived from that of Mathura in the Kushāṇa period.[1]

Important and salient features of the Gupta style can be summed up as follows :

(i) A simple but effective style by which great ideas seem to take a concrete form. Some of the beautiful images of Buddha (e.g., 00.A. 5) and Vishṇu (famous Vishṇu from Mathura, now in the National Museum, New Delhi) reveal spiritual contentment and expression of celestial happiness, love and kindness.

(ii) Idealization of physical features such as the eye sockets, which instead of being round, are elongated horizontally like the petals of a lotus flower *(kamala-nayana)*—a simile common in classical literature. The eyebrows take a sharp curve and almost extend up to ears *(ākarṇa)*. The two curves of eyebrows near the nose do not meet, point to point, but make a broad 'L' shaped angle. This feature continues from the Kushāṇa-Gupta age.

(iii) In sculptures the eyes are mostly half opened and depiction of eyeballs is not common.

(iv) Straight nose, smooth cheeks, thick lips with depressions at the two corners and elongated ears are also generally to be seen.

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[1] Coomaraswamy, A. K., *History of Indian and Indonesian Art*, p. 72.

(v) Whereas in the Kushāṇa age the teeth have sometimes been shown while depicting a smile; except a few exceptions this practice is now totally given up.

(vi) The *ūrṇā* mark, so common to the previous age, gradually vanishes.

(vii) Many fresh styles of coiffeures are now introduced.

(viii) The clothes are light and transparent exposing the contour of the body very clearly.

(ix) Ornaments are also few and light. They are often limited to a string of beads *(ekāvalī)*, armlets *(aṅgada)*, bracelets *(kaṅkaṇa* and *valaya)*, sacred thread of pearls *(muktā yajñyopavīta)* and anklets *(nūpura)*.

Figures of the Buddha

Under the Guptas Mathura continued to flourish as an art centre, but the position of pre-eminence and importance was now transferred to Sarnath near Varanasi, where master craftsmen of the age worked on Chunar sandstone and produced some of the best pieces of Indian art.[1] Among the products of Mathura school perhaps the best is the image of the standing Buddha (Antiquity No. 00.A5) famous for its elegance, simplicity, diaphanous drapery, beautiful halo with exquisite carving and above all for its celestial expression. The following are some of the common characteristics of the Buddha images of Mathura in this period :

(i) Soothing expression of peace, joy and contentment.

(ii) Softness in the contour of the body.

(iii) Diaphanous drapery. Its volume is now considerably reduced. It has become pretty light with folds which have been shown in fine rhythmic lines (Fig. 78).

(iv) Elaborately decorated halo bearing complicated designs (Fig. 79).

(v) Head covered with curls[2] (Fig. 79).

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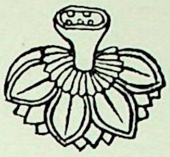
[1] Kramrisch, Stella, *Indian Sculpture*, p. 63.

[2] There is only one solitary example of a shaven head, which comes from Mankuwar and is now housed in the State Museum, Lucknow (Museum Antiquity No. 0.70).

39 kamala-pushpa

40 Chaturdala- "

41 Clustered flower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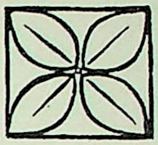
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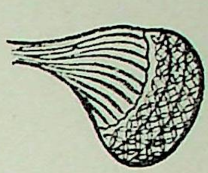
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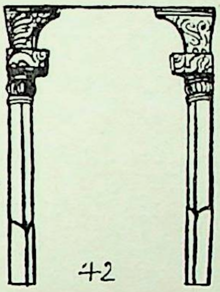
42 Pillars

43 Vihāra with double roof?

44 Chaitya-gavāksha with mukha-bimba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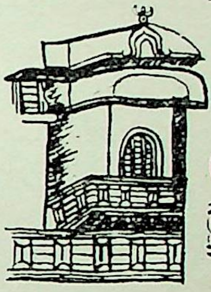
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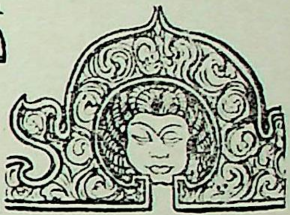
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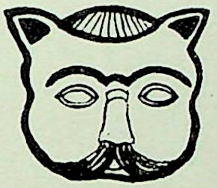
45 Face of a lion -2nd cent AD

46 Kirti mukh -c 5th cent. AD

47 Kirtimukha -c. 11th cent. AD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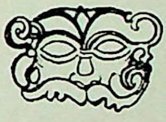
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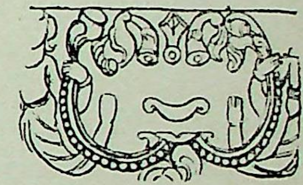
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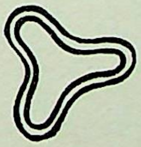
48-50 Decorative patterns - geometrical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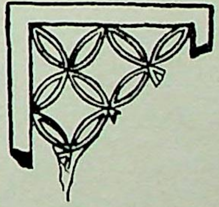
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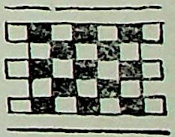
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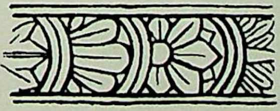
51-53 Decorative patterns for borders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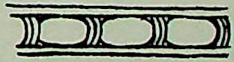
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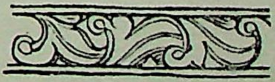
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Select Mathura Motifs

(vi) Absence of *ūrṇā* mark, which was so prominent under the Kushāṇas.[1]

(vii) Protecting attitude of the hand. In the Kushāṇa period this was expressed by raising the right hand to the shoulders, but now it is not seen raised to that height.[2]

(viii) Separation of the fingers of the hands. They were shown almost joined together; but now from the front side they appear quite separate from one another.

(ix) Disappearance of figures in between the legs in case of standing Buddha images.[3]

(x) Disappearance of the wheel symbol from the palms. They now bear only natural line marks on them. (Compare Fig. 68 and 78).

Images of the Jaina *Tīrthaṅkaras*

They are shown either seated or standing and the palms and soles are often decorated with the wheel symbol. The *ūrṇā* mark on the forehead also continues to be present. The faces now have a beautiful contemplative expression.

Practice of depicting the sign particular to a Tīrthaṅkara (*lāñchhana*) was yet unknown. In the next transitory stage its beginning seems to have been made. For example, on the pedestal of one Tīrthaṅkara image (Antiquity No. 18.1388) there appears a couple of fishes which is the *lāñchhana* of the eighteenth pontiff Aranātha.

There is another interesting image, where there is a curious mixture of Jaina, Buddhist and Brahmanical motifs (Antiquity No. 00. B. 75). On its pedestal appears a wheel in between two deer, which is obviously a Buddhist motif and on its back there are images of Kubera and planets, a motif akin to the Brahmanical tradition.

Brahmanical Sculptures

In this period Brahmanism enjoyed royal patronage. The

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[1] *Ūrṅā* mark is seen in some rare cases, but it is simply a continuation of the old practice.

[2] Compare the right hand in Fig. 50 and Fig. 78.

[3] See page 26, no. 8.

Guptas were *parama bhāgavatas.* Naturally therefore, we come across a large number of images pertaining to this faith.

(1) VISHṆU

Images of this god are in plenty. Those of early Gupta period show a very close affinity with the Vishṇu figures of Kushāṇa period along with certain new changes (Fig. 72). The simple headgear of old times gives way to a full fledegd crown (*kirīṭa*) decorated with lion faces, crocodile figures and pearl strings (Fig. 84). The long garland reaching upto the knees and the halo behind the head become regular features. The most important aspect of this type of Vishṇu image is the depiction of emblems in personified forms, which are known as *āyudha purushas.*

Apart from the standing image of Vishṇu his seated figures are also known.

Another type of Vishṇu figures depicted here has three faces. The central one is the normal human face, while those at the sides are faces of a boar and a lion. The form is known as Narasiṁha-Varāha image (Antiquity No. 34.2480).

Some of his images portray him in Viśvarūpa form (Fig. 88).

(2) BRAHMĀ

His images do not seem to have been popular at Mathura. Figures which can be definitely called as those of Brahmā are very rare in our collection.

(3) ŚIVA

In the time of Chandragupta II two Śivaliṅgas were installed here known as Upamiteśvara, and Kapileśvara. Apart from the plain *liṅgas* those with one (Antiquity Nos. 14-15.427, 16.1238) or two faces (Antiquity Nos. 14-15.462) have also been found. Besides the normal Gupta features in them, the most remarkable is the third eye, which is now shown vertically and not horizontally (Fig. 73).

Among the figures of Śiva in human form the Ardhanārīśvara and Umā-Maheśvara types now become common. Śiva in such images is shown with his sex organ erect. In addition to the attributes seen in the Kushāṇa period crescent and tiger skin (*vyāghrāmbara*) are seen now in some instances (Antiquity Nos. 13.362; 54.3764). Among the several images of Śiva-Pārvatī in this Museum the one carved on both the sides of a stone deserves special mention (Antiquity No. 33.2084). Along with these a figure of Lakulīśa, a form of Śiva with a staff seated under a tree in preaching attitude, deserves special mention (Antiquity No. 45.3211, Fig. 87).

(4) SŪRYA

The most noteworthy figures of Sūrya group of this age are those of his attendants. One of them has 'kulah' cap bearing in its front portion a crescent and a long Persian coat coming to the thighs. He carries a pen in his right hand and an ink-pot in the left (Antiquity Nos. 00.D1, 15.513).

(5) MISCELLANEOUS FIGURES

Along with so many others those of Kārtikeya (14.466), Harihara (10.133), Lakshmī (00.D 2), Gaja-Lakshmī (12.185) and Kubera, (00.C 5) are worth noting for their beautiful carving and important iconographic features.

Post-Gupta Sculptures

During this period stone sculptures were carved in plenty, but elegance, simplicity and power of expression, which were the main characteristics of the Gupta period were replaced by an exhibition of voluptuousness of form. In most cases originality of expression is lacking. The following may be treated as some of the important features of sculptures of this period of the Mathura school :

(i) The red sand-stone, which was being used till now, seems to have lost its popularity among the sculptors. Its place now is taken by the buff-stone.

(ii) Images of this period are mostly fleshy and short statured. Most of them seem to follow the criteria of beauty established by poetic traditions (*kavi-saṅketa-siddha*). Thus broad elongated eyes, pointed nose resembling the beak of a parrot, large female breasts, pointed chin, etc. are mainly to be seen.

(iii) There is a considerable increase in the number of ornaments. Now they are not light but carry an idea of heaviness. Thick garland, heavy waist-band, high peaked crown and complicated but pleasing hair decoration studded with flowers and gems are tastefully carved in the sculptures.

(iv) There is a remarkable change in the arrangement of hair above the forehead. In the Kushāṇa sculptures the hair was represented by parallel notches just above the ears (Figs. 42, 71). In the Gupta period no hair is to be seen below the crown on the forehead (Fig. 84), but they are seen in locks rolling down near the back. The sculptors of the post-Gupta period adopted the old style with some changes. Here on the top of the forehead and just below the crown appears a narrow band of beautifully combed hair often with two curls in the centre (Figs. 94, 96).

(v) Most of the figures of Mathura in post-Gupta period appear to be only slabs in bold relief. Those intended to be seen from all sides, i.e., in the round, are few in number.

(vi) The look (*dṛshṭi*) now undergoes a complete change. The eyes are not directed inwards, but they look down upon the devotees as if from a height.

By the end of the Gupta period iconographic canons, not only of the Brāhmaṇas, but also of the Buddhists and the Jainas, had undergone a change. Multi-armed and multi-faced figures were gaining popularity. A few of them are discussed below :

Jaina Figures

So far as the expression of ideas is concerned the images of the Jaina Tīrthaṅkaras are dull and definitely inferior; but from iconographic point of view they are more perfect. Not only that the identification marks of respective Tīrthaṅkaras are present, but occasionally even the Yakshas attached to them can also be seen.

Another important feature is their borrowing of *ushṇīsha,* decorated umbrellas and flying *vidyādharas* from the Buddhist and Brahmanical sculptures.

Independent worship of Jaina *yakshīs* became more popular in the post-Gupta age both in north and south.[1] In the Museum collection there are beautiful figures of Chakreśvarī carrying discs in all her hands (Fig. 93) and Ambikā on lion (Fig. 98). Among other various Jaina deities mention may be made of Kshetrapāla (Fig. 97) and 'Jugaliyā'[2] figures or Marudevī and her husband shown seated under a tree possibily *kalpavṛksha* (Antiquity No. 15.1111).

Buddhist Figures

Images of the Buddha of this period are not many in the Museum. Of course we have some detached heads having *ushṇīsha* and *ūrṇā* marks on them. No specimen of Bodhisattva figures are to be seen. The reason for this absence is not far to seek. Round about the eighth century A.D. by the efforts of Śaṅkarāchārya, the Buddhist faith was practically wiped off from this country, and therefore, the comparative absence of images of this faith is quite natural.

Brahmanical Images

VISHṆU

The most important figure of Vishṇu (Antiquity No. 00. D37, Fig. 94) depicts him seated-cross legged (*padmāsana*) carrying a mace and a wheel in his two upper hands. His two normal hands rest on his legs with palms placed one over the other. Some scholars take it to be a depiction of Vishṇu in *Yoga mudrā*, while in the opinion of others this is a Brahmanical adoption of the Buddha as the ninth incarnation.

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[1] Desai, P. B., 'Yakshi Images in South Indian Jainism,' *Dr. Mirashi Felicitation Volume*, Nagpur 1965, pp. 344-48.

[2] I am thankful to Dr. Jyoti Prasad Jain of Lucknow for suggesting this identification.

In other forms of Vishṇu images the number of the subsidiary deities is now gradually increased. Along with Vishṇu are seen his *āyudha purushas*, and his two consorts—Śrīdevī and Bhūdevī or Lakshmī and Sarasvatī. In still later figures of Vishṇu small figures of Brahmā and Śiva, the incarnations of Vishṇu and sometimes the nine planets (*nava-graha*) are shown.

Another important feature of Vishṇu image is the appearance of the jewel *kaustubha* on his chest, which was not shown till now.

Miscellaneous Pieces

Some other sculptures interesting either for their carving or iconographic peculiarities are the following :

(i) Dancing Gaṇeśa (Antiquity Nos. 12.252, 12.189).

(ii) Anointation of Kārtikeya as *deva-senāpati* by Brahmā and Śiva (14.466).

(iii) Gaṇeśa embracing his wife (15.1112).

(iv) Agni flanked by his vehicle goat in anthropomorphic form (00.D24). This is a new feature of the mediaeval period not to be seen commonly (Fig. 92).

(v) Hanumāna (00.D27). This is one of the early figures of this god.

(vi) Lakshmī in association with Kubera and Gaṇeśa (15.1119).

(vii) Pārvatī in penance standing on one leg in the midst of four fire altars touching Śiva liṅga and Gaṇeśa with two of her upper hands (15.1044).

(viii) Ascetic Bhṛṅgī with his three legs (17.1289). The sculpture seems to refer to a mythologieal story stating how the ascetic Bhṛṅgī became a victim of wrath of goddess Pārvatī and was reduced to a skeleton covered with skin only. Thus he was unable to support his body. Śiva came to his rescue and gave him a third leg so as to enable him to attain equilibrium.

(ix) Durgā killing the buffalo Mahishāsura (15.541).

(x) Slab showing the seven mothers in between Gaṇeśa and Śiva as Vīrabhadra (00.D8).

(xi) Sūrya in his chariot with his charioteer Aruṇa and his wives Ushā and Pratyūshā (00.D45).

(xii) Sūrya standing with his attendants Daṇḍa and Piṅgala (16.1220).

(xiii) Rāhu in *tarpaṇamudrā* (38.2836, Fig. 91).

(xiv) Balarāma (45.3210, Fig. 95).

(xv) Brahmā (00.A20).

6

Important Scenes and Stories[1]

As has been already observed Mathura art was of a secular nature. Believers of all the three faiths—Buddhism, Jainism and Brahmanism—equally patronized the artists and sculptors. Consequently this school portrays a very long range of subjects. A number of them have already been referred to in the previous chapters, but the stories and scenes appearing on various railing pillars, coping stones, bas-reliefs etc. need a somewhat detailed description for their proper appreciation and understanding. With this point in view it is proposed to give here short descriptions of some of the scenes.

The scenes and stories can be broadly classified as under :

(i) Buddhist.
(ii) Brahmanical.
(iii) Miscellaneous.

Of these the number of the Buddhist scenes is the largest. It is surprising that though Mathura was an important centre of Jainism, Jaina stories are remarkably few. Brahmanical stories are also not many.

Buddhist Scenes and Stories

These can further be subdivided under two heads—scenes connected with the stories of the previous births of the Buddha and stories connected with the life of the Buddha.

Before attaining the enlightenment the Buddha is said to have taken several births. Stories of these different births are known as

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[1] In this chapter detailed descriptions are given of those pieces only, which are in the Archaeological Museum, Mathura. Stories appearing on panels from Mathura, but now housed in other Museums have simply been named under proper references.

Jātaka stories in the Buddhist literature. It was a common practice to portray some of these stories on the outer walls of buildings, railing pillars, cross bars, coping stones and at other places. Such stories are to be seen at Bharhut, Sanchi, Amaravati and also in the Gandhāra art. Mathura is by no means an exception to this. We get representations of the following *Jātakas* here :

(1) *Jātaka* of the Worst Evil[1] (Antiquity No. 15.86, Fig. 13)

It has been represented on a railing pillar. In the upper medallian on this pillar there appear a snake, a deer, a crow and a dove before an ascetic near his hut.

The story goes that four monks were once discussing regarding the worst evil in the world. The matter could not be decided among themselves, hence they approached the Buddha. By telling them a story of their previous birth he answered their question.

"In a forest," he said, "once arose a similar discussion among a dove, a crow, a snake and a deer. The dove thought love was the most dangerous of the evils. The crow held anger to be the worst evil. The snake and the deer disagreed. According to them it was hatred and perpetual fear respectively. The matter was then referred to an ascetic, who declared', 'None of you has approached the main source of evils. The evil is to have a body. "

As usual at the end the Buddha pointed out that he himself was the ascetic and the four monks were then the four creatures. This Jātaka story is not to be found in the present Pali collection but appears in a Chinese work on the Life of the Buddha.

(2) *Simsumāra Jātaka*, also known as *Vānarinda*[2] *Jātaka* (Antiquity Nos. 00. J 42 and 12.165)

This story arpears at two places on the sides of railing pillars. Here we find a monkey and a crocodile depicted together.

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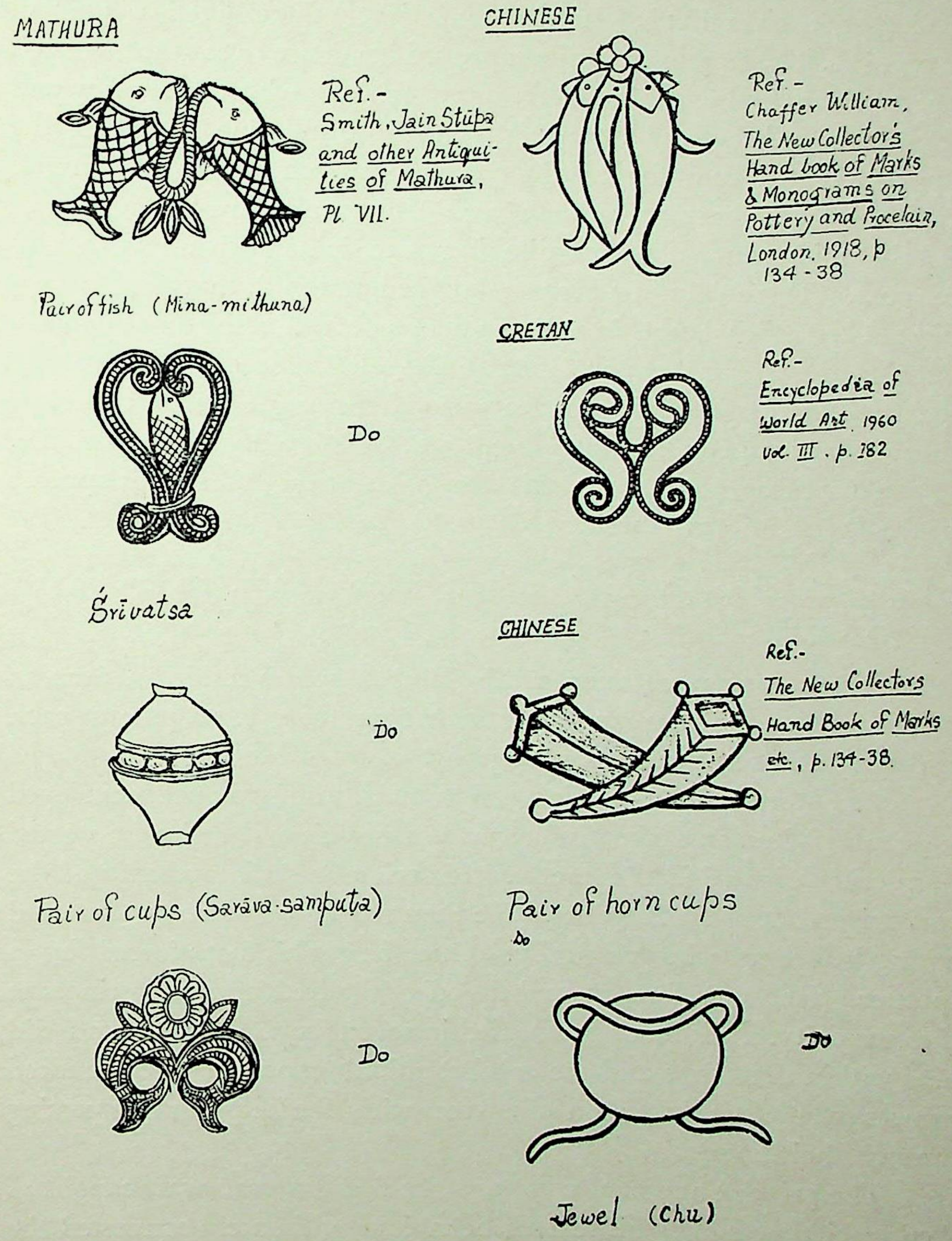
[1] Agrawala, V. S., Catalogue of the Mathura Museum, *JUPHS*, Vol. XXIV-XXV, pp. 38-39.

[2] The *Jātaka* appears on another railing pillar from Mathura, now in the State Museum, Lucknow (Lohuzen de Leeuw J. E. Van, 'Two Notes on Mathura Sculptures,' *India Antiqua Vogel Volume*, Leyden 1947, pp. 235-39).


MATHURA
Ref. - Smith, Jain Stūpa and other Antiquities of Mathura, Pl. VII.
CHINESE
Ref. - Chaffer William, The New Collector's Hand book of Marks & Monograms on Pottery and Procelain, London. 1918, p 134 - 38
Pair of fish (Mina-mithuna)
CRETAN
Ref. - Encyclopedia of World Art 1960 Vol. III. p. 182
Do
Śrīvatsa
CHINESE
Ref. - The New Collectors Hand Book of Marks etc., p. 134-38.
Do
Pair of cups (Sarāva-samputa)
Pair of horn cups
Do
Do
Do
Jewel (Chu)

Mathura Motifs and Their Resemblances in Other Countries

The story goes that the Bodhisattava was then a young monkey living on a river bank. In the same river there lived a pair of crocodiles. The female crocodile expressed her desire to eat the monkey's heart. Her husband, therefore, grew friendly with the monkey and once suggested that the latter might eat fresh and fine fruits on the opposite bank, and for this the crocodile himself would be willing to take him on his back across the river. The monkey trusted him, but in the midstream the crocodile began to sink and then revealed his purpose. There upon the monkey laughed and said, that the monkeys did not keep their hearts in their bodies for fear of being torn to pieces, but that they hung them on trees. The foolish crocodile believed and took him back to the original tree with a hope to get the heart. Now the monkey jumped ashore and laughed at the stupidity of the crocodile.

Apart from the Jātaka, this story with certain variations appears in the Pañchatantra as well.

√(3) *Mahāsutasoms Jātaka* **(Antiquity Nos. 14.431, 00.J23, 00.118, Fig. 15)**[1]

The best representation of this Jātaka appears inside an arch on a coping stone. There appears a male figure carrying a pole at each end of which is suspended a young boy.

The story is about a King of Vārāṇasī, who had once developed a taste for human flesh. In order to satisfy his evil desire, he started murdering his subjects secretly. His crime was discovered and he was driven out of his kingdom. He then retired to a forest and started eating travellers, who passed by. Once he got his foot pierced by a splinter. He, therefore, vowed to offer hundred and one princes to the tree deity, if his foot were healed in seven days. The wound did heal within that time and the cruel cannibal captured one hundred princes whom he hung on the tree with the help of ropes passing through their hands.

The prince Sutasoma, who was the Bodhisattva, was caught as the last victim. He, by his fearless behaviour, ultimately converted the man-eater to lead a pious life.)

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[1] Agrawala, V. S., Catalogue of the Mathura Museum, *JUPHS.*, XXIV-XXV p. 15.

✓(4) *Romaka Jātaka*, **also called** *Pārāvata Jātaka* **(Antiquity No. 00.14),[1] (Fig 14)**

It appears in two panels on a fragment of a slab. It is represented by a bearded ascetic feeding a pigeon. Near him stands a younger ascetic, who seems to have arrived recently.

The story is stated to be as follows :

The Bodhisattva was once born as a king of a flock of pigeons. For a long time the flock visited a good ascetic living in a forest near a cave. In course of time the ascetic grew old and he left the place. He was succeeded by another ascetic, who was of degraded morals. The pigeons continued to visit the place. Once the ascetic had a chance of eating the pigeon's flesh. He liked the flavour so much that he thought of killing the regular visitors to satisfy his cruel desire. Next day he concealed a staff under his garment and waited for the birds. But the Bodhisattva suspected his intentions and warned his followers. The ascetic was charged with hypocrisy, and ultimately being afraid of the villagers he left the place.)

(5) *Vessantara Jātaka* **(Antiquity No. 00. J4)[2]**

The story seems to have been a favourite subject of the Buddhists, as it appears at Bharhut and Sanchi. On the reverse side of a railing pillar in the Mathura Museum some scenes, specially those showing the prince and the Brahmana prince offering his two sons to the Brahmana, and only a female figure, perhaps wife of Vessantara, are noteworthy.

The story is that the Bodhisattva was once born as prince Vessantara, who was the epitome of charity. He gave away his auspicious white elephant, the most precious gem of the country, to a Brahmana Consequently along with his wife and children he was banished from the country. On his way he gave his chariot and horses also. He took up his abode on a mount, but here also appeared a Brahmana named Pūjaka and asked for his two children. At that time Vessantara's wife was away, but in her absence too the boon was granted to the Brahmana by the pious prince. Later on the god Śakra intervened in the matter and brought about the re-union of the prince, his wife, children and the entire family.

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[1] Agrawala, V. S., Catalogue of the Mathura Museum, *JUPHS*, Vol. XXIII, p. 128.

[2] *Ibid.*, Vol. XXIV-XXV, p. 5.

(6) *Pāda-kusala-māṇava Jātaka*[1] (Antiquity No. 12.191, Fig. 16)

It is to be seen on a central medallion on a fragment of a railing pilaster. Here a horse-faced Yakshī is shown standing and touching the shoulder of a young man.

The story tells us that once the queen of Vārāṇasī swore a false oath and consequently became a horse-headed *yakshī*. She served Vessavana for three years and was permitted to eat people coming within a certain area. One day she caught a rich and handsome Brahmana boy and falling in love with him, made him her husband. Thinking that he might not run away in her absence, she used to imprison him in a cave. Later on she gave birth to Bodhisattva, who rescued his father and achieved mastery in the science of recognizing the persons by the sound of their footsteps.

(7) *Kachhapa Jātaka* (Antiquity No. 00.J36, Fig. 23)

It is represented on a fragment of a railing pillar in the Mathura Museum. Here we see a tortoise being beaten by two boys.

There was a talkative tortoise who contacted friendship with two geese. The latter invited him once to their land to which the tortoise gave his consent. They took a stick and asked the tortoise to hold it in his mouth. Each of the birds caught hold of each end of the stick in their beaks and flew up. The village boys, who saw this curious scene made fun of the tortoise. The latter could not check himself. As he opened his mouth to scold them, he fell on the ground and died.

As Dr. Vogel has pointed out, the death of the tortoise, as shown on the sculpture, agrees with the version of *Pañchatantra*,[2] which tells that the tortoise was cut to pieces by the town people.[3]

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[1] Agrawala, V. S., Catalogue of the Mathura Museum, *JUPHS*, Vol. XXIV-XXV, p. 34. For complete story see Ananda Kausalyayana, *Jātaka* (Hindi), Vol. IV, p. 163.

[2] Cowell, E. B., *The Jātaka*, No. 215; Vogel, J. Ph., 'The Mathura School of Sculpture,' *Archl. Sur. Ind. Repts.*, 1906-7, p. 157.

[3] *Pañchatantram*, Mitrabheda Kathā, 13.

(8) *Ulūka Jātaka* **(Antiquity No. oo. J42, Fig. 22)**[1]

It is to be seen on the fragment of a railing pillar in the Museum. Here an owl is shown seated on a high seat and is being annointed by two monkeys.

The *Jātaka* story tells that once there issued a discussion among the birds, when they desired to choose a king for themselves. They were on the point of choosing the owl as their ruler, but the crow opposed the proposal and flew up in the air. The owl pursued him. Ultimately the birds chose a golden goose as their king.

(9) *Dīpanṅkara Jātaka* **(Antiquity No. oo. H. 20; Lucknow Museum Antiquity No. B 22)**[2]

No complete representation of this *Jātaka* has been found in the Mathura sculptures, but only the salient features, viz., offering of flowers to Dīpaṅkara and Sumati's spreading of his matted hair in front of Dīpaṅkara are represented. There is some difference between the Sanskrit and Pali versions. In short the story runs as follows :

Sumati, a young Brahmana who had acquired high proficiency in the *vedas*, once received some gifts from a king. The gifts included a bride also, whom he refused to accept as he intended to remain a *brahmachārin*. The girl, herself struck with the personal charms of Sumati, requested him to accept her, but still he refused. Then the girl retired to the city of Dīpāvatī and dedicated herself to the service of the god. Meanwhile Sumati was also instructed to go to Dīpāvatī and consult Dīpāṅkara Buddha regarding the interpretation of some of his curious dreams. The girl, who was already living there, also intended to worship Dīpaṅkara but she could not procure the lotus flowers to make offerings. Ultimately she managed to have seven flowers blossomed miraculously. On the same day, Sumati, who had reached the place, was also in search of flowers. He saw this girl carrying flowers. So he requested her to part with them and accept five hundred coins as the price. The girl, who was not ready to sell them, agreed to part with only five of them on condition that Sumati

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Cowell, E. B., *The Jataka*, No. 270; Agrawala, V. S., Catalogue of the Mathura Museum, *JUPHS*, Vol. XXIV-XXV, p. 19.

Divyāvadāna, 18, Dharmaruchyāvadāna, pp. 152-55.

at the time of offering flowers would cherish a desire to have her in every future birth as his wife. Thus agreed, both of them came to the place, where they saw Dīpaṅkara entering the city. Sumati offered the flowers, but instead of dropping on the ground they remained steadfast in the air forming a wheel-like canopy. The girl also threw her two lotuses, and these likewise remained fixed on the Buddha's ears. ✓

(10) *Śivi Jātaka*[1]

The story appears on the reverse of a railing from Mathura. It has been identified as that of Śivi *Jātaka*, but the scene depicted here does not seem to agree with the Pali texts. Perhaps the Brahmanical version of this story, named the story of king Sibi sacrificing his own flesh for the sake of a pigeon, has been shown.

(11) *Vyāghrī Jātaka*—**It is seen according to Dr. Agrawala on two antiquities (00.J5 and 32.2280)**[2]

Apart from the above the following *Jātaka* stories have also been depicted in the Mathura art but the original pieces are not in the Archaeological Museum Mathura :

(i) Vālāhassa *Jātaka*[3]
(ii) Mahilāmukha *Jātaka*.[4]

Scenes from the Life of the Buddha

Like the *Jātaka* stories different scenes from the life of the Buddha are seen on the railing pillars, coping stones, bas-reliefs and outer walls of the *stūpas*. The following scenes are noteworthy :

(1) Birth (Antiquity Nos. 00.H2, 00. N2, etc. Fig. 49)

In these scenes is seen a female figure standing cross-legged under a tree with heavy foliage. With her upraised right hand she is holding a branch of the tree and with her left hand she is seen embracing another female figure, as if taking her support. On her right side appears a male figure with high crown receiving a baby in both of his hands. This is the depiction of the first scene, that is, the birth of Gautama Buddha. The legend goes as follows :

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[1] Agrawala V. S., Catalogue of the Mathura Museum, *JUPHS*, XXIV-XXV, p. 19; Cowell, E. B., *The Jataka*, No. 499.

[2] Antiquity No. 32. 2280 is now much corroded to be identified with certainty.

[3] Vogel, J. Ph., 'The Mathura School of Sculpture,' *Archl. Sur. Ind. Repts.*, 1909-10, Pl. XXVIc, p. 72.

[4] The identification is being proposed by the present writer for the first time. The piece is in the Indian Museum Calcutta, and has been published in Dr. Vogel's *La Sculpture de Mathura*, Pl. XX b. For original *Jātaka* story see Cowell, E. B., *The Jataka*, Book II, Nos. 26 and 196.

Gautama Buddha or Prince Siddhārtha, as he was called before his enlightenment, was the son of king Śuddhodana of Kapilavastu. As his birth fulfilled all desires, he was called Siddhārtha.[2] His mother was Māyādevī, who at the time of his birth had retired to a pleasure garden Lumbinī, modern Rummandai in Nepal borders. There she was standing under an Indian Fig-tree (*plaksha vṛksha* or *śāla* according to another version) with her right hand raised holding one of its branches. The Bodhisattva, supernatural as he was, had not the normal birth. He made himself appear from the right side of his mother. He was immediately received by gods Śakra and Brahmā, who were then standing by the side of Māyādevī. ✓

(2) First Bath (Antiquity No. 00. H2)

The most interesting sculpture depicting this scene shows a nude figure standing on a high seat flanked by two serpent chiefs in human from coming out of two wells. They are in *namaskāra-mudrā*. In the uppermost field are to be seen five musical instruments (*pañcha-tūrya*), namely, a conch, a flute, a *mṛdaṅga* type drum, harp or *vīṇā* and another drum being beaten with a stick. Obviously here appears the scene of the first bath administered to the newly born Buddha by the two serpent chiefs which was accompanied dy celestial music. The following is the legend :

As soon as the Bodhisattva was born, there emerged a big lotus flower upon which stood the baby. Thereafter the Nāga Kings named Nanda and Upananda caused to appear two streams of hot and cold water in the sky, and thus gave a bath to the new-born Lord. After the bath the Bodhisattva walked seven steps in each direction. Wherever he would place his step, there appeared a lotus flower.

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[1] *Lalita-vistara*, VII, p. 69—जातमात्रेण सर्वार्थाः संसिद्धाः ।

(3) Prince Siddhartha under a Jambu Tree

The sculpture showing this scene is now in the National Museum, New Delhi.[1] The story goes as follows :

Prince Siddhārtha accompanied by his fellow princes, went to Kṛshi-grāma. There he saw a tall and fine Jambu tree with thick leaves and comfortable shadow. He took a handful of grass, spreap it there, made a good seat and sat for meditation.[2]

(4) The Great Renunciation

This scene is not very common in Mathura art. Only four instances are known. Out of them the sculpture in the Mathura Museum (Antiquity No. 00·H.3) is now much worn out. The other one is on the reverse side of a Mathura railing in Lucknow Museum (Antiquity No. B. 84), but the best representation so far known is the one published by Dr. Vogel in his well known work on Mathura art.[3]

With burning desire in his heart to find out the cause of pain and sufferings, Prince Siddhārtha one night quitted his palace, his young and devoted wife, his newly born son and all worldly pleasures. He sat on his horse Kanthaka and accompanied by his groom Chhandaka, slipped out of the city. Having crossed a distance of six *yojanas* he got down from the horse, handed over his princely dress and ornaments to Chhandaka and bade him return. With his heart full of sorrow and with tears flowing from his eyes the latter obeyed his master. With downcast head the horse had to follow his groom and bid farewell to his master too.

(5) Buddha's approach to the Bodhi Tree with a handful of Straw (Antiquity No. 18.1389)

On one of the panels of a door jamp is seen the Buddha on a platform. The lower half of his body is hidden by it. He is holding with his left hand the branch of a tree and a bundle in the right held before his chest. The story behind the scene is as follows :

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[1] *A Guide to the Galleries of the National Museum of India*, New Delhi, 1956, p. 3.

[2] Compare : *Lalita-vistara*, XI. 19, p. 93.

[3] Vogel, J. Ph., *La Sculpture de Mathura*, Pl. LI a.

When the Buddha finally decided to sit for meditation after accepting Sujātā's offer, he searched for grass to make his seat as was the practice with the previous Bodhisattvas. He saw the grass owner Svastika (*svastika yāvasik*) with nice looking and smooth grass on the right side of his way. Siddhārtha thereupon asked for some grass from Svastika. Having thus collected a handful of it he proceeded towards the Bodhi Tree.[1]

(6) Temptation of *Māra* (Antiquity Nos. 00.H1, 00.N2, etc., Fig. 86)

Being one of the important events of the Buddha's life, its depiction is common in Mathura as at other places. The Buddha is seen sitting under a Bodhi tree in earth-touching attitude (*bhumi-sparśa-mudrā*). Near his feet or below his throne is seen Māra either shooting his arrow (Antiquity No. 00.H.1) or sitting in remorse (00.N2). His flag bearer is also sometimes seen carrying a fish standard (*mīna-dhvaja*). The legend behind this scene is as follows :

When Māra, the devil god, saw Prince Siddhārtha making strenuous efforts to attain enlightenment, he created several hindrances in his way. First he sent his army of soldiers with terrifying faces and carrying a hoard of weapons to attack the prince, but Siddhārtha remained firm in his determination. Touching the earth with his right hand he declared, "O Māra ! Touching this very base of the universe, unbiased and always equal, I swear that I shall never be false (in my determination and efforts). Let The Great Earth stand as a witness for me."

Having thus failed in his attempts Māra bade his daughters, the the most beautiful celestial damsels, to seduce the Bodhisattva. They too, in spite of exhibiting thirtytwo types of allurements[2] (*strī māyā*) and

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[1] *Lalita-vistara*, XIX, pp. 207-8.

[2] *Ibid.*, XXI, 88, p. 233.

इयं मही सर्व जगत्प्रसिद्धा
अपक्षपाता स चराचरा समा ।
इयं प्रमाणं मम नास्ति मे मृषा
साक्षित्वमस्मि मम संप्रयच्छतु ॥

A good number of these allurements as described in *Lalita-vistara* (Māradharshaṇa making continuous efforts to attract Siddhārtha could have no success.

Thus failing in every attempt to seduce the Buddha, Māra had to accept his defeat and to bow before him in great remorse with downcast eyes.

(7) Offering of Food by the two merchants[1]

The sculpture showing this scene is now in the National Museum, New Delhi. The story depicted here relates that—

Seven weeks after enlightenment two brothers named Trapusha and Bhallika who were traders, came with their caravan to that land. When they saw the Enlightened One, clad in yellow garb, and shining like fire, adorned with thirty-two signs of a *Mahāpurusha*, they approached him with folded hands and offered the First Food.[2]

(8) Offering of Bowls by the *Lokapāls* (Antiquity No. 00.H12)

On this stone slab the Buddha is seen seated on a high throne and is surrounded by four figures with crowns on their heads. Each of them carries a bowl in his hands. They are obviously the Lokapālas according to the Buddhist books.

Having known the time of Buddha's first food taking the four Lokapālas, viz., Vaiśravaṇa, Dhṛtarāshṭra, Virudhaka and Virūpāksha, appeared with four bowls. At first they brought gold bowls, then those of lapis lazuli (*vaidūrya*), crystal (*sphaṭika*), and emerald (*masāragalla*) respectively but were refused each time. Then they brought stone bowls (*śaila pātrāṇi*) most suitable for a *bhikshu*. This time the offer was accepted. The Buddha, in order to satisfy each of them, turned

Parivarta, XXI, p. 233-34) have been beautifully depicted on some of the railing pillars in Mathura art. A few examples are given below :

(i) Yawning with upraised arms—antiquity no. 15.977.
(ii) Exposing breasts—antiquity no. 13.286 (Fig. 53).
(iii) Looking with half opened eyes—00.J12.
(iv) Shaking or touching the girdles—00.J71, 00.J4.
(v) Showing a parrot or *sārikā* perched on head or shoulders—antiquity no. 17.1307 (Fig. 54), 12.258.

[1] *A Guide to the Galleries of the National Museum of India*, New Delhi, 1956, p. 3.

[2] *Lalita-vistara*, XXIV, pp. 276-77.

all the four bowls into one and used it for taking food offered by Trapusha and Bhallika.[1]

(9) Approach of *Mahābrahma* and *Indra* (Antiquity No. 36.2663)

Very often the Buddha or any symbol standing for him—halo in the present case—appearing under the Bodhi-tree, is seen flanked by a Brahmana with matted locks and another princely figure with high crown. The *Lalita-vistara* tells us that after obtaining enlightenment Buddha was approached by Mahābrahmā and Śakra with a request to reach the new doctrine to people on the earth and heaven. After long efforts ultimately their request was granted.[2]

(10) Turning the Wheel of Law (Antiquity No. 00.H1)

The scene is very common and has been depicted at several places. The Buddha is either seen seated in preaching attitude or is touching the Wheel of Law with his right hand symbolizing *dharmachakra-pravartana*. He is often seen surrounded by disciples. The Buddhist legends tell us that after being requested by Mahābrahmā and Śakra to impart his knowledge to others, the Buddha got up from the Bodhimaṇḍa at Gaya and proceeded toward Varanasi. There at Sarnath or old Isipatana he met his first five colleagues who ultimately became his first disciples and came to be known as *pañcha bhadravargīya* Bhikshus. The Buddha preached his doctrine for the welfare of many (*bahu jana sukhāya*), for the good of many (*bahu jana hitāya*) and for the benefit of men and gods (*sukhāya devānām manushyānāñcha*). This was his moving the Wheel of Law (*dharmachakra-pravartana*).

The Buddhist books put it like this, "Thus was moved the Wheel of Law with twelve spokes, secured with three jewels (*ratnatraya*) in the presence of Kauṇḍiṇya, five Bhadravargīyas, six crores of gods and so many others."[1]

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[1] *Lalita-vistara*, XXIV, pp. 276-77.

[2] *Ibid.*, XXV, pp. 287-92.

अभूच्च ते पूर्वभवेष्वियं मतिः । तीर्णः स्वयं तारयिता भवेयम्
असंशयं पारगतोऽसि सांप्रतं । सत्यां प्रतिज्ञां कुरु सत्यविक्रमः ॥३२॥
धर्मोल्कया विधम मुनेऽन्धकारा । उच्छ्रापयेत्त्वं हि तथागत ध्वजम्
अयं स कालः प्रतिलभ्युदीरणे । मृगाधिपो वा नद दुन्दुभिस्वरः ॥३३॥

(11) Miracles at *Śrāvastī* (Antiquity No. 13.290)

This sculpture depicts the Buddha standing with flames emancipating from his body. This seems to be a symbolic representation of Buddha's Miracle at Śrāvastī. The Buddhist legends inform us that on being challenged by the teachers of other sects, the Buddha decided to show the miracles (*prātihāryas*) at Śrāvastī. They were four in number, viz., burning (*jvalana*), heating (*tapana,*) raining (*varshaṇa*) and lightening (*vidyotana*).[2] The present piece perhaps shows the *jvalana* or burning *prātihārya*.

(12) *Indra's* Visit to the *Indra-Śilā* Cave (Antiquities Nos. 00. H11, 00.M 3, etc.)

This scene seems to be quite common. It appears at several places like Buddha-Gaya, Sanchi, Amravati and even in Swat Valley.[3]

One of its best representations is to be seen at Mathura. Here is seen the Buddha seated in a cave, in the outer portion of which the god Indra followed by this elephant Airāwata is present with other members of the harem. On the other side appears the celestial musician Pañchaśikha playing on his harp. The story in short is as follows :

Once the Buddha was sitting in a cave near Rājagṛha. There came Indra, the chief of the gods, to pay his respects to the Enlightened One. His elephant and ladies of his harem also accompanied him. Respectfully he bowed before the Lord. On this occasion Pañchaśikha *gandharva* played on his harp in honour of the Buddha.[4]

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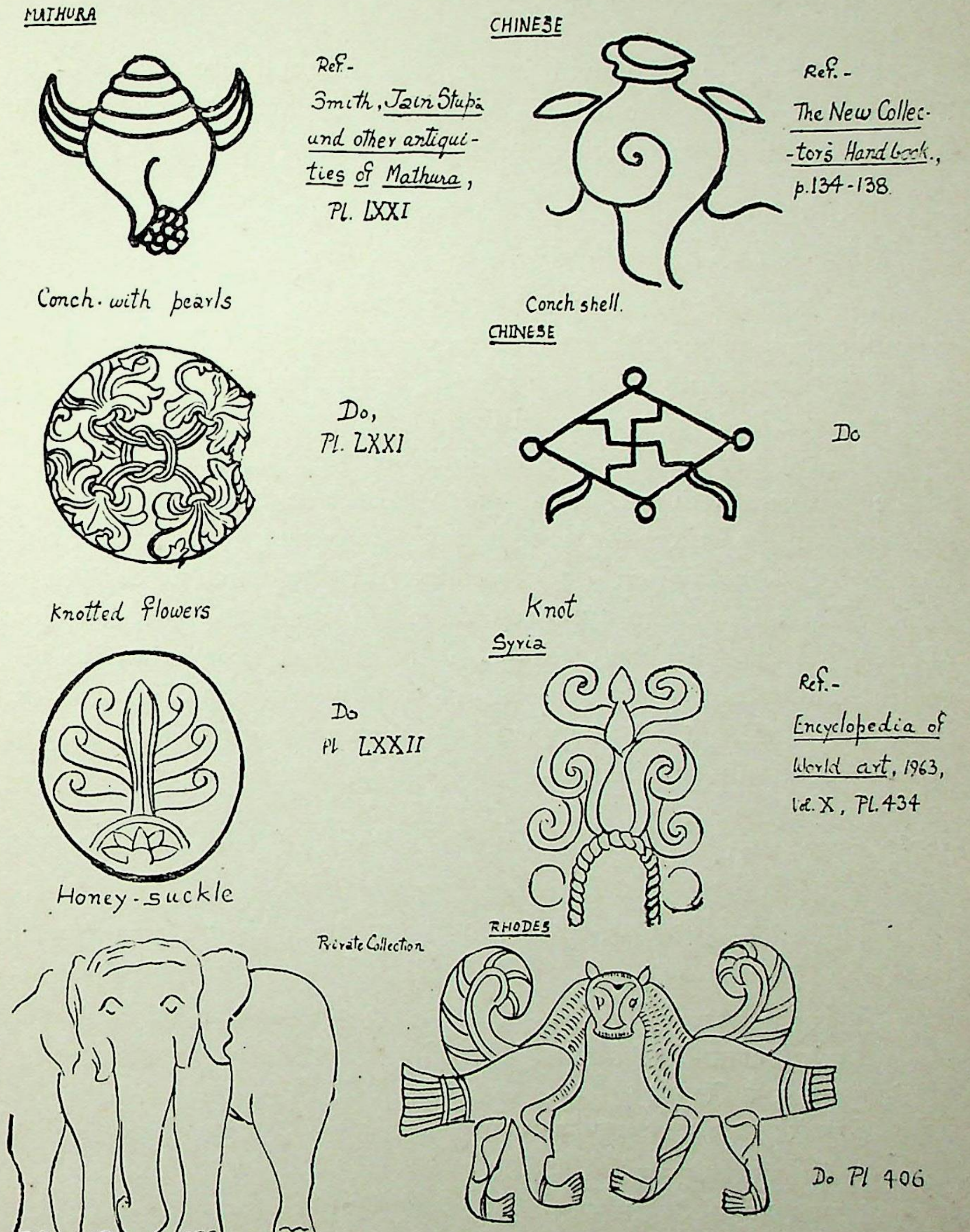
[1] *Lalita-vistara* XXVI, 42-46, p. 305.
एवं हि द्वादशाकारं (?) धर्मचक्रवर्तितम्
कौण्डिम्येन च आज्ञातं निवृंता रतनात्रय:
बुद्धो धर्मश्च संघश्च इत्येतद्रतनात्रयम्
……………………………………

कौण्डिन्यं प्रथमं कृत्वा पञ्चकांश्चैवभिक्षव:
षष्ठीनां देवकोटीनां धर्मचक्षुर्विशोधितम् ।

[2] *Divyāvadāna*, XII p. 100.

[3] Agrawala, V. S., Catalogue of the Mathura Museum, *JUPHS*, XXIII, pp. 125-26.

[4] Compare : *Divyāvadāna*, 38, Māitrakanyakāvadāna, p. 502—



MATHURA

Ref.-
Smith, Jain Stupa and other antiquities of Mathura, Pl. LXXI

Conch. with pearls

CHINESE

Conch shell.

Ref.-
The New Collectors Handbook., p.134-138.

Knotted flowers

Do, Pl. LXXI

CHINESE

Knot

Do

Honey-suckle

Do
Pl LXXII

Syria

Ref.-
Encyclopedia of World art, 1963, Vol. X, Pl. 434

Private Collection

Three elephants with one trunk

RHODES

Two peacocks. with one face

Do Pl 406

Mathura Motifs and Their Resemblances in Other Countries

(13) Subjugation of the Elephant *Nālāgiri*

The scene is not common in the Mathura sculptures. The only illustration known to the writer is now in the Lucknow Museum, which shows an elephant kneeling before the Buddha.[1]

(14) Buddha's Descent from Heaven at Sankisa (Antiquities Nos. 00.N2; 39.2068, etc., Fig. 28)

Characteristic marks of this scene are the three ladders. Just near the bottom of the central one a kneeling female figure is also seen. In the sculptures of the post-Śuṅga period there appear the images of the Buddha, Śakra and Brahmā.

The story is as follows : After enlightenment the Buddha ascended the Heaven with an intention to preach to his mother. He is said to have lived there for three months delivering lectures on Abhidhamma Piṭaka. When he descended on the earth at Sankisa or ancient Saṅkāśya, there appeared three ladders, one of gold, another of gems and the third one of silver. The Buddha came down by the central ladder accompanied by the gods Śakra and Brahmā. A nun named Utpalavarṇā, who happened to be there saw the Buddha and received him with due honour.

(15) Offering of a Handful of Dust (Antiquity No. 00. H10)

The scene is known to have been depicted only on one piece in

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पक्षि विराजित पर्वतशृंगं
    शृंग शिलातल संस्थित सिद्धम्
सिद्धवधूजन रम्य निकुंजम्
    कुंजनिसेवित मत्त शकुन्तम् ।।७२।।
मत्तशिखण्डि कलस्वर रम्यम्
    रम्य गुहामुखनिर्गत सिंहम्
सिंहनिनाद भयाकुल नागं
    नागमदाम्बु सुगन्धि समीरम् ।।७३।।

also *Divyāvadāna*, 17, Stuti, p. 43.

[1] Lucknow Museum Antiquity No. B 356.

our sculptures. It can be seen in the Gandhāra sculptures also.[1] On the Mathura specimen the Buddha is seen standing and extending his begging bowl towards two male figures with folded hands. The scene can be well explained with the help of the Buddhist legend which goes as follows :

Once the Buddha was passing through Rājagṛiha on his daily round for alms, when he was met by two boys named Jaya and Vijaya playing with dust on the way. One of them dropped a handful of dust into his begging bowl, saying that it was barley flour, while the other boy looked on in approbation. The Buddha received this dust offering (*pāmśu-añjali*) and predicted that the boy would be re-born as King Aśoka.[2]

✓(16) Story of *Nanda* and *Sundarī* (Antiquity No. 12.186, Lucknow Museum, No. J533)

This story is the main theme of Aśvaghosha's famous work *Saundarananda*. This subject was popular with the Gandhāra artists also.[3]

The best representation in the Mathura art is now in the State Museum, Lucknow.

The story depicted is thus : Nanda was a scion of Śākya clan. Sundarī was his wife. Once when they were engaged in different sorts of enjoyments on the upper storey of their palace, the Buddha entered the house in search of alms. The domestic servants paid no heed to him, and after waiting for a while he quietly left the palace unhonoured and uncared for. One maid servant of the house marked this and reported the matter to her master. Nanda, however, with permission of his consort, met the Buddha in his way and paid him his respects. The Buddha took Nanda to his monastery, got him initiated, much against his will and repeatedly preached him to give up all fascination for worldly pleasures. But it had no effect on Nanda, who always remained extremely unhappy. Once, therefore, the Buddha took him to Heaven and caused him to see beautiful celestial nymphs, for whom he then developed a keen passion. "If you intend to have their company," said the Buddha, "you must first practice the austerities and follow the Law." Nanda started doing that. Later on Ānanda explained to him the superficial nature of heavenly pleasures. Nanda was now convinced and turned out to be a virtuous monk.[1] ✓

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[1] Majumdar, N. G., *A Guide to the Sculptures in the Indian Museum*, 1937, pt. II, p. 58.

[2] *Divyāvadāna*, XXVI, Pānśupradānāvadāna, p. 230.

[3] Majumdar, N. G., *A Guide to the Sculptures in the Indian Museum*, 1937, pt. II, p. 52.

(17) Story of the Brahman Ascetic *Bāvarī* (Antiquity No. 00. J2)

There appears a scene on the upper medallion of a railing post, which shows a monk holding a parasol in his left hand and addressing an assembly of listener. The scene is supposed to narrate the following story[2] :

There lived a Brahmana ascetic named Bāvarī on the bank of the river Godāvarī with his sixteen disciples. To him came another Brahmana demanding five hundred pieces of money. Not obtaining these he cursed Bāvarī saying. "May thy head be split into seven parts on the seventh day hence." Bāvarī was greatly distressed, but a benevolent deity directed him to the Buddha. Each one of the pupils asked the Buddha a question and the Buddha satisfied them.

✓ (18) Passing Away or the *Mahāparinirvāṇa* of the Buddha (Antiquity Nos. 00.H8,00. N2, 00.H7, etc. Fig., 85)

Being one of the most important scenes of the Buddha's life, it is depicted on several pieces with some variations.

The death of the Buddha took place when he was in his 80th year. He was then on his way to Kuśinagara. When he realized that his end was near, he ordered a couch to be spread between two śāla trees in a grove near the town and laid himself down with his head to the north, on his right side "like a lion" with one leg resting on the other. Subhadra, a wandering ascetic was his last convert. Finally giving his last message to strive after salvation he breathed his last.

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[1] The account given here is based on Aśvaghosha. The Dhammapada commentary gives a different version.

[2] Agrawala, V. S., Catalogue of Mathura Museum, *JUPHS*, Vol. XXIV-XXV, p.4.

Besides his own disciples and last convert Subhadra, the Mallas of Kuśīnagara and several gods were present at the spot.

In the Museum panels the princely figure depicted is probably that of the Malla chief, the one seated cross-legged in meditation is probably Subhadra, and the others are monks demonstrating grief. The figure seen emerging from the tree is no doubt the sylvan deity.

Miscellaneous Buddhist Scenes

(i) Worship of *stūpa* by *Nāgas* at *Rāmagrāma* (Antiquity No. 00.J71)

On some of the panel a *stūpa* is often seen coiled by serpents. The story behind this scene is as follows :

The relics of the Buddha were originally divided into eight portions, and it is related that Aśoka took seven of these portions and re-distributed them among 84,000 *stūpas*. He failed only to secure the relics of Rāmagrāma in the Nepal Tarai, because of the opposition of the Nāgas, who were its devoted guardians.

(ii) Adoration Scenes

Apart from the depiction of stories very often there appear scenes showing people with offering or playings on musical instruments proceeding to worship either a *stūpa*, a *dharma-chakra* or *gandha-kuṭī* (Buddha's residence), the temple of a Bodhi Tree (*bodhi-ghara*) or similar other venerable symbols. Sometimes in such scenes harpies and mythical animals (*kinnaras* and *suparṇas*) appear with garlands poised in the air approaching to pay their respects to the Lord (Fig. 12).

(iii) Veneration of the Sacred Relics (Antiquity No. 17.1270)

A stone fragment depicts a well caprisoned elephant. It has a small inscription '*śastakkha-dhātu.*' The story is perhaps the following : As Ceylon had no part of the sacred relics Mahendra was inclined to leave the country. The king requested him not to do so and decided to send sage Sumana to India for having a few relics. Sumana came to India and proceeded to Heaven where he got from Indra the right collar-bone (*dakkhinakkhaka*) of the Buddha. The relic was brought to Ceylon. It was placed on the royal elephant and was highly venerated.[1]

Brahmanical Scenes

In early art of Mathura scenes from the Brahmanical mythology are not many. A few that exist are being discussed below :

(i) *Vasudeva* **carrying** *Kṛshṇa* **(Antiquity No. 7.1344 iF,g. 58)**

Though an important seat of Vaishṇavism, Mathura in earlier phase of its art has only a few representations of *Kṛshṇa-līlā*. The earliest one is a fragmentary stone slab showing removal of newly born Kṛshṇa by his father Vasudeva from Mathura to his friend Nanda's residence at Gokula.

The story behind this scene tells us that Kaṁsa was then ruling at Mathura. Vasudeva was his minister, to whom the sister of Kaṁsa, princess Devakī by name, was given in marriage. It was predicted that king Kaṁsa would meet his death at the hands of the eighth son of Vasudeva and Devakī. Kaṁsa, in order to safeguard himself, got the couple imprisoned. Not only that, he killed their first six sons also. The seventh was declared to be a miscarriage and Kṛshṇa was the eighth issue. In order to save him from the clutches of cruel Kaṁsa, Vasudeva secretly crossed the Yamunā at dead of night and carried the newly born Kṛshṇa to the house of his friend living in Gokula.

(ii) *Kṛshṇa* **fighting with** *Keśī* **(Antiquity No. 58.4476, Fig. 64)**

Depicted on a fragment of some equipment for the exercise of weight lifting we see an uncaprisoned horse fighting with a man, only a part of whose body is visible. This seems to be a scene showing Kṛshṇa fighting with the horse-demon Keśī. Kṛshṇa was himself a famous wrestler[2] hence depiction of his life-episodes on the equipments for wrestlers is quite natutal. The story behind this scene goes as follows:

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[1] Agrawala, V. S., Catalogue of the Mathura Museum, *JUPHS*, XXIV-XXV, pp. 151-52.

[2] Compare : *Bhāgavata Purāṅa*, X. 43.17—मल्लानामशनि: ।

Kaṁsa, having known about the existence of Kṛshṇa, eighth son of Vasudeva in Gokula, continued to send his powerful followers to do away with his enemy. Keśī was also one of them. He, in the guise of a horse attacked Kṛshṇa, but the latter successfully met this attack and killed the demon.[1]

(iii) Subjugation of the Serpent *Kālīya* (Antiquity No. 47.3374, Fig. 89)

This is a fragmentary stone slab showing a young boy, a serpent with hoods and a Nāga queen. This is a favourite subject of post-Gupta artists.

The story goes that there lived in the river Yamunā a wicked serpent named Kālīya. So powerful and vicious was he that not only the water, but the entire atmosphere of that place had become poisonous. Under the pretence of taking out the ball, with which the boys were playing, Kṛshṇa jumped into the water, caught hold of the serpent and danced upon his hood. The snake was totally won over but at the request of the serpent queens his life was spared. He was, however, ordered by Kṛshṇa to leave the place.[2]

(iv) Lifting of the Mount Govardhana (Antiquity No. 00.D47, Fig. 90)

This is a sculpture of the post-Gupta period, which depicts Kṛshṇa, lifting the Mount Govardhana. It is also in red sand-stone and can be counted upon as one of the beautiful pieces of later Mathura art. The story represented here is as follows :

At the instance of Kṛshṇa people of Vṛja discontinued the old practice of worshipping Indra, the god of rains and fertility, and on the other hand they paid their homage to Mount Govardhana. Furiously enraged at this insult Indra caused pouring of heavy rains on Vṛja for days together. Frightened by this, people approached Kṛshṇa for protection. Thereupon he took up the Mount Govardhana on his hand and thus provided a spacious shelter to his people and their herds underneath this mountain. Failing in his attempt to wipe off the entire Vṛja, Indra realized his mistake, came down on this earth and paid his respects to Kṛshṇa.[1]

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[1] *Vishṇu Purāṇa*, V. 16.

[2] *Ibid.*, V. 7. 44—

आनम्य चापि हस्ताभ्यामुभाभ्यां मध्यमः शिरः ।
आरुह्याभुग्न शिरसः प्रननर्तोरुविक्रमः ।।

(v) *Rāvaṇa* **lifting the Mount** *Kailāsa* **(Antiquity No. 35.2577, Fig. 83)**

From the time of the Guptas down to the mediaeval times this subject seems to have been quite popular. The following story is related in this connection.

Rāvaṇa, king of Laṅkā, was returning after defeating Kubera. As soon as he came near Śaravana, his aerial chariot (*vimāna*) came to a sudden stop. Having enquired the cause he was told that as Mahādeva and his consort were sporting on the hill, they had prohibited everybody from crossing that way. Not being able to proceed further Rāvaṇa determined to pick up the mountain Kailāsa from its very root. He threw up his arms around the mountain and began to lift it up. The mountain trembled and Umā began to shake with fear and clung to her Lord. Śiva learning of the cause, pressed the mountain with his foot and Rāvaṇa was practically pinned down under it. Later on Śiva forgave him.[2]

(vi) **Story of** *Rshya Śṛṅga* **(Antiquity Nos. 00.J7, 11.151)**

This story is found in the Brahmanical as well as the Buddhist books with some variations. In a beautiful sculpture from Mathura the young Śṛṅgī is seen standing in thinking attitude somewhat surprised. In another panel he is seen with the princess. The story in short is as follows :

Ṛshi Śṛṅgī was the son of a sage living in a solitary forest. Having never seen the face of a woman he remained innocent of their charms. A certain king desirous that the young *brahmachārin* should pay a visit to his kingdom, deputed the royal princess and her female companions (celestial nymphs according to other version) to tempt the young man. The hermit fell a prey to the beguiling charms of the damsels. Gradually he neglected his daily duties, as his sex-conscious heart now constantly remained turned to the young ladies. One day in the absence of his father he left the hermitage along with the princess on a floating barge. Later on the king gave the hand of the princess to him in marriage.[1]

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[1] *Vishṇu Purāṇa*, V. 10.

[2] Rao, Gopinath, *Elements of Hindu Iconography*, Vol. II, Pt. 1, pp. 217.18.

Miscellaneous Scenes

A Jain story, viz., the transfer of Mahāvīra's embryo from the womb of Devanandā is depicted on a slab now in the State Museum Lucknow (Antiquity No. J. 626).

Another important scene worth mentioning is the story of the bull Tīkshṇa-Vishāṇa and the jackal Pralobhaka from *Pañchatantra* seen on a railing pillar, which is also in the State Museum, Lucknow (Antiquity No. J334).

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[1] Agrawala, V. S., Mathura Museum Catalogue, *JUPHS.*, Vol. XXIV-XXV, pp. 7-10.

7

General Remarks

In this chapter it is proposed to discuss some general points concerning Mathura Art.

Medium of Mathura Sculptures

Upto the later Gupta period the artists of Mathura continued to use red sand-stone for their work. This stone, which is red in colour and has often white spots on it, is found copiously in the neighbouring quarries at Rupbas, Tankpur and Sikri. Even to this day it is profusely used for building purposes. For carving it is comparatively smooth, but at the same time seepage of salts causes an easy injury to it. As a result many of the sculptures get destroyed as time rolls on. Perhaps the sculptors of the post-Gupta period had realized this fact, and therefore, they seem to have given up its use and substituted it with buff and yellow coloured stone for their work.

Spread of the Mathura Sculptures

Mathura had become famous as a manufactory of art pieces and its products were in great demand throughout the country and even outside. It radiated its influence to South-East Asia and Southern India as well as to Tieng-Lung-Shan in Shansi in China. In course of the archaeological explorations, survey and excavations, Mathura sculptures have been found at the under-mentioned places :

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[1] 'Mathura of the Gods,' Editorial, *Marg*, Vol. XV, No. 2, March 1962, p. 3.

[2] The list is based on :
  (i) Accession Registers in the Museums at Mathura and Lucknow.
  (ii) Coomaraswamy, A. K., *History of Indian and Indonesian Art*, p. 60, f.n. 1.

(i)	Takshaśilā	Taxila, Western Pakistan.
(ii)	Palwal	District Gurgaon, Punjab.
(iii)	Bharatpur	District Bharatpur, Rajasthan.
(iv)	Sarnath	Near Varanasi, U.P.
(v)	Tandwa	Near Sahet Mahet, Districts Gonda and Bahraich, U.P.
(vi)	Sahet Mahet	Sahet and Mahet, two villages in the Gonda and Bahraich Districts, U.P.
(vii)	Bajidpur	Six miles south from Kanpur, U.P.
(viii)	Tusaran Bihar	Thirty miles south-west of Pratapgarh, U.P.
(ix)	Laharpur	District Sitapur, U.P.
(x)	Musanagar	Thirty-four miles south-west of Kanpur, U.P.
(xi)	Etah	Etah, U.P.
(xii)	Kasia	Kushinagar, District Deoria, U.P.
(xiii)	Buddha Gaya	District Gaya, Bihar.
(xiv)	Rājagṛha	Rajgir, Bihar.
(xv)	Pāṭaliputra	Patna, Bihar.
(xvi)	Osian	Thirty-two miles west of Jodhpur, Rajasthan.
(xvii)	Sanchi	Sanchi, Madhya Pradesh.
(xviii)	Amarāvatī	District Guntur.
(xix)	Bhita	Near Deoria, District Allahabad.
(xx)	Kosam	Near Allahabad, U.P.
(xxi)	Agra	Agra, U.P.

Re-use of Mathura Sculptures

It is the normal practice that if the enshrined image is broken

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(iii) *Ibid.*, p. 66, f.n. 32, 3.

(iv) Codrington, K. de B., 'Mathura of the Gods,' *Marg*, Vol. IX, No. 2, 1956, p. 41.

(v) Fabri, C. L., 'Mathura of the Gods,' *Marg*, March 1954, p. 13.

(vi) 'Mathura of the Gods,' Editorial, *Marg*, Vol. XV, No. 2, March 1962, p. 3.

[1] I am grateful to Dr. S. C. Kala, Curator, Allahabad Museum, for the information concerning finds from Bhita.

by accident or otherwise it is no more thought fit to be worshipped or honoured. Barring a few exceptions as that of 'self-made' or *svayambhū* images even repairs are not permitted. The broken one is removed, thrown in the water, and a new one takes it place. But there are some interesting specimens in the Museums at Mathura, Lucknow and Calcutta which seem to have been re-used after being once discarded. Several factors are probably responsible for this re-use. A few are being discussed below :

(1) Malic was perhaps one of the reasons. Some of the Tirthaṅkara images and stone slabs depicting some scenes have been used for engraving fresh epigraphs, or by means of chiselling have been made suitable to be used as railing pillars or cross-bars.[1] Scarcity of red sandstone can never be the reason of this. On the other hand on literary grounds it is possible to suggest that this might have been intentionally done by a few Buddhist monks and their lay followers, who had become hostile towards the Jainas at Mathura at the time.[2]

(2) There are some other pieces, which have not been reused-with any idea of malicious revenge, but rather to make use of an already beautiful sculpture. In such cases certain changes have been of course introduced by the new owner to suit his own taste. The best example of his practice is a sculpture in the Mathura museum (Antiquity No. 17.1348; Fig. 100). It was originally a Bodhisattava figure, which has been conveniently turned into a Vaishṇava image with *tripuṇḍra* on the forehead. Another example is that of *śālabhañjikā*r figure (Fig. 99).

(3) Then there are other pieces which, obviously at a late date have been re-used after repairs. There is a big *śālabhañjikā* figure (women under a tree) (Antiquity No. 40.2887) in this Museum, which was once very badly mutilated. At a later date someone seems to have taken a fancy for it and repaired it. As it stands now there

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[1] Antiquity Nos. J. 354 to J 358 in the Lucknow Museum; also Smith, V. A., *The Jain Stupa and Other Antiquities of Mathura*, p. 3; Janert, K. L., *Luders Mathura Inscriptions*, No. 89, p. 77.

[2] Joshi, N. P., जैन स्तूप और पुरातत्त्व (Hindi), *Mahavir Commemoration Volume* I, 1948-49, pp. 188-89.

are clear signs of the new repairs and retouchings. The new work, of course, is far below the standard of old Kushāṇa art.

Old Sites at Mathura

At present there is no important ancient temple, *stūpa* and monastery at Mathura. Only there are mounds throughout the area. Many of the sculptures unearthed from these mounds bear inscriptions, which often record the names of the monasteries and temples.. Presuming that after the demolition of a particular temple or *stūpa* many of the sculptures originally housed therein continued to lie on that very sites for centuries together, or remained buried under the debris, the provenance of a sculpture may be accepted as the place, where it was originally installed. Working on the above lines the following would be tentative identifications of some of the sites at Mathura.[1]

Jaina Sites

1. Vodva *Stūpa*	Kaṅkālī ṭīlā.

Buddhist Sites

1. Yaśā *Vihāra*	Kaṭrā Keśavadeva.
2. A *Stūpa*	Kaṭrā Keśavadeva.
3. Another *Stūpa*	Jamalpur mound.
4 Huvishka *Vihāra*	Jamalpur Mound.
5. Āpānaka *Vihāra*	Bharatpur Gate.
6. Khaṇḍa *Vihāra*	Maholi mound.
7. Prāvāraka *Vihāra*	Madhuban, Maholi.
8. Kraushṭukīya *Vihāra*	Near Kans Khar.
9. Chūtaka *Vihāra*	Mātā-kī-Galī.

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[1] The information has mainly been collected from :

(a) Agrawala, V. S., Catalogue of the Mathura Museum, *JUPHS*.
(b) Janert, K. L., *Luders Mathura Inscriptions*, Gottingen.
(c) Shrivastava, V. N., 'New Inscriptions from Mathura,' *JUPHS*, Vol. VII (New Series) pp. 1-3.

Prof. K. D. Bajpeyi mentions two more names, i.e., Mihira *Vihāra* and Kakāṭikā *Vihāra*, but has not recorded his sources. (See his वृज का इतिहास, Part II, p. 66.)

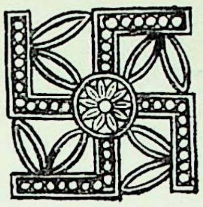
10. Svarṇakāra *Vihāra*	Jamana-bagh, Sadar Bazar.
11. Rauśika *Vihāra*	Ancient Alīka, possibly modern Aring or Adig in Mathura district.
12. Sirī (Śrī ?) *Vihāra*	Gau Ghat.
13. Vihāra of Amohassī (Amoghadāsī)	Kaṭrā Keśavadeva.
14. Madhurāvaṇaka *Stūpa*	Chaubārā Mound.
15. Śrī Kuṇḍa *Vihāra*	Near Huvishka *Vihāra*.
16. *Vihāra* of Dharma-hastika	Village Naugava about $7^{1}/_{4}$ km. south-west of Mathura.
17. *Vihāra* of the Mahāsāṅghika School	Palikheda, near Govardhan.
18. *Vihāra* of Pushyada(ttā)	Sonkh, about $22^{1}/_{2}$ km. from Mathura.
19. Ladyaskka *Vihāra*	Mandi Ramdas.
20. Chaitya-kuṭī of the wife of Dharmaka	Mathura Junction.
21. Guhā-*Vihāra*	Saptarshi ṭīlā.
22. Uttara Hārusha *Vihāra*	Anyor.

Brahmanical Sites

1. *Chatuśśāla* Temple of Vāsudeva	Kaṭrā Keśavadeva.
2. Vaishṇava Temple of the Gupta times	Kaṭrā Keśavadeva.
3. Temples of Kapileśvara and Upamiteśvara	Near Raṅgeśavara Mahādeva.
4. Sacrificial Ground	Isapur across Yamunā in front of Kṛshṇa Gaṅgā Ghāta.
5. Temple of Dadhikarṇa Nāga	Jamalpur ṭīlā.
6. Temple of Pañchavīras of Vṛshṇis	Village Mora.
7. Tank of Senāhasti and Bhoṇḍika	Chhadgaon, south of Mathura.

MATHURA

CHINESE



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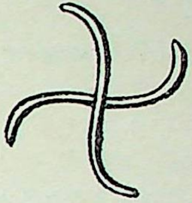
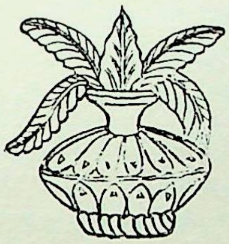
Smith V A., Jain Stūpa
And Other Antiquities of
Mathura, Pl. VII



Ref.—
Chaffer William
The New Collector.s
Hand Book of Marks
& Monograms etc
p. 134-38.

Cross with turned ends (Swastika)

Fly fot symbol for longivity



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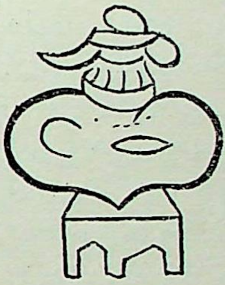

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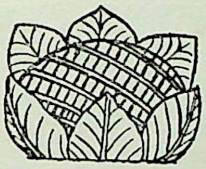
Full vase (Pūrṇa ghaṭa)

Tripod Vase



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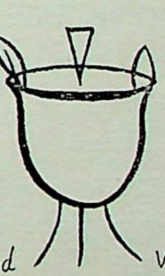
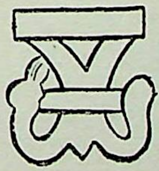


Do

Basket with garland (Puphpha-paḍalaga) Tripod vase



Do, Pl. XI

Seat (Bhadrāsana)

Mathura Motifs and Their Resemblances in Other Countries

Miscellaneous

Portrait Galleries or the sanctuaries of the Kushāṇa Emperors	Mat and Gokarṇeśvara.

Contemporary Literature useful for studying Mathura Sculpture

For the identifications of the vast collections of Mathura art it is necessary to take help from our literature also. The contemporary classical literature in Prakrit, Pali and Sanskrit, throwing a flood of light on different themes, stories, art motifs and systems of decorations in the Kushāṇa and Gupta periods is of immense help. For example, palms of hands with heel symbols on them, soles of feet with wheel and three pronged symbols, indispensable *ūrṇā* mark on the forehead, drapery covering one shoulder only (*ekāmsika*), deities half poised (*ardha-kāyam-abhinirmāya*) over the trees, human figures with serpent-like bodies (*vyāla-yaksha*), etc., have been very clearly mentioned in the Buddhist work *Lalita-vistara*, which is said to have been known in the early years of the Christain era.

A short list of useful literature for the convenience of our visitors who intend to probe into the subject more closely, is given below :

1. *Lalita-vistara*.
2. *Jātaka* Stories.
3. *Mahā-vagga* and *Chulla-Vagga* of the *Vinaya* Texts.
4. *Rāya-paseṇiya Sutta* of the Jainas.
5. *Aṅga Vijjā*.
6. *Buddha Charita* by Aśvaghosha.
7. *Saundarananda* by Aśvaghosha.
8. Certain portions of the *Purāṇas* like *Agni*, *Matsya*, *Vāyu*, *Liṅga*, *Kūrma*, *Varāha*, etc.
9. *Divyāvadāna*.
10. *Pañchatantra*.
11. *Avadāna Śataka*.
12. *Mahāvastu*.

Plates

Next to the serial number appears the accession number. Numbers in small brackets indicate the page or pages, where reference has been made in the text to the particular antiquity.

Figure No.	Accession No.	Short Description, Date and Provenance if Recorded
		Pre-Śuṅga to Approximately Śaka-Kshatrapa Period (c. 300 B.C.–End of 1st cent. B.C.)
1	17.1303	Image of Nāga in anthropomorphic form. The sculptor has clearly taken his inspiration from contemporary Yaksha figures. The carvings are much like the Parkham Yaksha figure (p. 12). C. 3rd—2nd cent. B.C.
2	00.L 22	Medallian of a cross-bar with a male face *(mukha bimba)*. C. 2nd cent. B.C.
3	00.J 2	Upper portion of a female figure with beautiful hair arrangements (p. 13). C. 2nd cent. B.C. From Bhuteshwara.
4	00.I 11	Part of a stone slab showing dwarf *yaksha (guhyaka)* supporting a cornice. C. 2nd cent. B.C.
5	00.I 15	Flywhisk bearer *(chāmaradhara)* C. 2nd cent. B.C.
6	00.I 18	*Yaksha* carrying a club and a male figure with folded hands. C. 2nd cent. B.C.

Figure No.	Accession No.	Short Description, Date and Provenance if Recorded
7	42.2944	Human figure with serpent shaped lower limbs *(vyāla-yaksha)* C. 2nd cent. B.C.
8	18.1516	*Bodhi*-tree with railings and three umbrellas (p. 20) C. 1st cent. B.C. From Mahadeva Ghat Well, Mathura.
9	14-15.438	Sacred-wheel on a high seat (p. 20). C. 1st cent. B.C. From Mahadeva Ghat Well, Mathura.
10	52.3625	Mythical beings worshipping a *Śivaliṅga* installed on a platform under a tree. C. 1st cent. B.C. From Bhuteshwara.
11	do	Reverse of the above showing mythical animals. *(īhā-mṛga)* C. 1st cent. B.C. (p. 17). From Bhuteshwara.
12	10.130	Mythical beings worshipping a *stūpa* (p. 67) C. 1st cent B.C. From Vrindavan.
13	15.586	*Jātaka* of the Worst Evil (p. 50). C. 1st cent. B.C. From Yamuna.
14	00.G 48	Lady on a bench under a tree playing on *vīṇā*. C. 1st cent. B.C. From Gopalpur, Mathura.
15	14.431	*Mahāsutasoma Jātaka* (p. 52). C. 1st cent. B.C. From Peepalwala Well, Mathura.
16	12.191	*Pāda-Kusala-Māṇava Jātaka* (p. 54). C. 1st cent. B.C.
17	19.1562	A devotee carrying a bowl *(paḍalaga)*. C. 1st cent. B.C. From Dig Darwaza, Mathura.
18	00.E 7	Prince with a staff. C. 1st cent. B.C.
19	do	Reverse of the same. C. 1st cent. B.C.

Figure No.	Accession No.	Short Description, Date and Provenancc if Recorded
20	48.3446	Detached head of a figure of *Yaksha* with horse-like pointed ears (*śaṅku karṇa*). C. Latter half of 1st cent. B.C. From Antapara, Mathura.
21	59.4841	Detached head of a male figure with turban. C. Latter half of 1st cent. B.C. From Sadar Bazar, Mathura.
		Kushāṅa Period c. 200 A.D.
22	00. J 41	*Ulūka Jātaka* (p. 54). C. 1st cent. A.D. From Jamalpur mound, Mathura.
23	00. J 36	*Kachchhapa-Jātaka* (p. 54). C. 1st cent. A.D.
24	00.I 4	*Romaka* or *Pārāvata Jātaka.* A *mālādhārī Yaksha* is in the upper field. C. 1st cent. A.D. From Gopalpur, Mathura.
25	35-36.2563	Fragment of an inscribed *Āyāgapaṭṭa* showing ornamental *svastika* symbol. 1st cent. A.D. From Kathoti Kua, Mathura.
26	00.Q 2	Jaina *Āyāgapaṭṭa,* installed by Lavaṇa-śobhikā in honour of Tīrthaṅkara Mahāvīra (p. 22). 1st cent. A.D. From Mukund Kua near Lachhman Gadh Tila outside Holi Gate, Mathura.
27	36·2663	Halo, a symbol for the Buddha. Śakra and Brahmā paying their respects to the Lord (p. 61). C. 1st cent. A.D. From near about Mahavan.
28	39.2868	Buddha's descent from Heaven at Sankisa (p. 64). C. 1st cent. A.D. From Gayatri Tila Mathura.
29	57.4447	Full vase *(pūrṇa-kumbha)* with lotus creeper *(Śrī-parṇi latā)* C. 1st cent. A.D. From the opposite site of Chaurasi Tila, Mathura.

Figure No.	Accession No.	Short Description, Date and Provenance if Recorded
30	57.4264	A drummer (*mārdaṅgika*). C. 1st cent. A.D. From District Jail, Mathura.
31	12.212	Figure of Chashṭana : royal from the embroidered border of his coat. 1st cent. A.D. From Mat.
32	do	Chashṭana's belt with beautiful plaques. 1st cent. A D. From Mat.
33	12.215	Lion throne (*Siṁhāsana*) and embroidered coat of Wema Kadphises. 1st cent. A.D. From Mat.
34	18.1411	Vasudhārā with umbrella and full pots (p. 33). C. Latter half of 1st cent. A.D. From Bajna.
35	00.B 63	Seated Tirthaṅkara with his attendants (p. 22) C. Latter half of 1st cent. A.D.
36	00.Q 3	*Āyāgapaṭṭa* with elephant pillar capital. Latter half of Ist cent. A.D.
37	do	Reverse showing an inscription of earlier date, a good example of re-use.
38	14.392-395	Vishṇu (till now identified as Indra) with Saṅkarshaṇa coming out from his right shoulder and some other deity over the head. A corresponding figure was on the left shoulder (p. 30). C. Early part of 2nd Cent. A. D. From Saptasamundari Well, Mathura.
39	do	Reverse of the above showing a *Kadamba* tree with a parrot on it (p. 30). C. Early part of 2nd cent. A.D.
40	33.2329	Kubera and Hārīti with child (p. 34). C. 2nd cent. A.D. From Kankali Tila, Mathura.
41	00.B 69	Tīrthaṅkara Ṛishabhanātha standing *en face* in a four-fold image (*sarvatobhadra pratimā*) (p. 24). C. 2nd cent. A.D.

Figure No.	Accession No.	Short Description, Date and Provenance if Recorded
		From Kankali Tila.
42	14.485	Figure of a Bodhisattva. C. 2nd cent. A.D.
43	00.F 42	Upper portion of figure of a beautifully dressed lady, so-called Kambojikā, a fine example of Gandhāra art unearthed from Mathura (p. 19) C. 2nd cent. A.D. From Saptarshi Tila, Mathura.
44	do	Hair decorations of the same (p. 19). C. 2nd cent. A.D. From Saptarshi Tila, Mathura.
45	00.A 47	Fragmentary figure of a Bodhisattva seated on a cane seat (*vettamaya-mañcha*) a fine example of Mathura art bearing foreign influence (p. 18). C. 2nd cent. A.D.
46	00.C 2	Bacchanalian scene or Kubera enjoying a cup of wine, seated on mount Kailāsa with his attendants in foreign dresses (p. 18). C 2nd cent. A.D. From Palikheda.
47	do	Close up view of one of the attendants. C. 2nd cent. A.D. From Palikheda.
48	00.A 65	Buddha seated in *abhaya-mudrā* with drapery showing the Gandhārā influence (pp. 18-29). 129 A.D. From Anyor near Govardhan.
49	00.H 1	Birth of the Buddha (p. 57). C. 2nd cent. A.D. From Rajghat, Mathura.
50	15.514	Buddha putting on an upper garment (*chivara pāṁsukṁula*) with chequered designs (*pālibandha* and *maryādābandha*). C. 2nd cent. A.D. From Maholi.
51	do	Reverse of the same showing the *Bodhi*-tree with garlands. C. 2nd cent. A.D.

Figure No.	Accession No.	Short Description Date and Provenance if Recorded
52	59.4740	Buddha turning the Wheel of Law *(dharmachakra-pravartana)*. His first five disciples with folded hands are also to be seen (p. 61). C. 2nd cent. A.D. From Dig Darwaza, Mathura.
53.	13.286	Lady under a tree exposing her breasts *(unndatān Kathinān payodharān darśayati)* (p. 59). C. 2nd cent. A.D. From Isapur.
54	17.1307	Lady feeding a parrot perched on her raised left hand (*śiraḥ swavamseshu patra-gupta śuka-sārikāṁscha-upavishān upadarśayanti*) (p. 59). C. 2nd cent. A.D. From Girdharpur Tila.
55	00.F 2	Squirrel on a tree, back view of a very fine sculpture showing a *nāgi* (p. 17). C. 2nd cent. A.D.
56	57.4446	Lowermost panel of a big door jamb showing a prince with folded hands attended by a dwarf *(vāmanaka)* with garland basket (*malla-chaṅger*). (p. 16). 2nd cent. A.D. Opposite Chaurasi site, Mathura.
57	57.4446	Side showing a *garuḍa* and a *śrīvatsa*, two decorative motifs. C. 2nd cent. A.D.
58	17.1344	Vasudeva carrying Kṛshṇa across Yamunā (p. 68). C. 2nd cent. A.D. From Gayatri Tila.
59	00.E 24	Indra with thunderbolt and a long garland. (p. 35). C. 2nd cent. A.D. From village Tarsi, near Mathura.
60	do	Back view of the same. C. 2nd cent. A.D.
61	17.1325	Balarāma. C. 2nd cent. A.D. From Girdharpur Tila.

Figure No.	Accession No.	Short Description, Date and Provenance if Recorded
62	do	Reverse. C. 2nd cent. A. D.
63	56.4200	Vishṇu on Garuḍa (p. 32). C. 2nd-3rd cent. A.D. From near about Mahavan.
64	58.4476	Fight with Keśī (p. 68). C. 2nd-3rd cent. A.D. From Bharatpur Gate.
65	58.4474	A Kushāṇa worshipper. C. 2nd and 3rd cent. A.D. Katra Keshvadeva.
66	34.2488	Tīrthaṅkara Neminātha with Kṛshṇa and Balarāma (p. 25). C. 2nd-3rd cent A.D.
	Kushāṇa-Gupta Period (*c. 200 A.D.—c. 350 A.D.*)	
67	00.C 18	Prince or Bodhisattva (?) under a tree. C. 3rd cent. A.D.
68	39.2831	Buddha in *abhayamudrā*. C. 3rd cent. A.D.
69	00.C 30	Kubera with Hīārti and Lakshmī (p. 34). C. 3rd cent. A.D. From Manoharpur mound.
70	00.C 3	Seated Kubera. (p. 37). C. Earlier part of 3rd cent. A.D. From a place near the boundary of Mathura, Maholi and Palikheda.
71	63.1	Detached head of a male figure with crown-like headgear and ear-rings. (p. 38). C. 3rd cent. A.D.
72	15.512	Vishṇu seated on a seat, with three of his *āyudhas* : club, conch and wheel (p. 43). C. 4th cent. A.D.
73	30.2085	Detached head of a figure of Śiva (pp. 43-44). C. 3rd cent. A.D.
74	54.3764	Śiva with tiger skin and his mount Bull (pp. 43-44). C. 4th cent. A.D. From Arjunpur.

Figure No.	Accession No.	Short Description, Date and Provenance if Recorded
75	17.1 43	Fragment of a stone slab showing an amorous couple, a few buildings and a fine border scroll showing two auspicious symbols. C. 3rd-4th cent. A.D. From Gayatri Tila.

Gupta Period (c. 319 A.D.—600 A.D.)

76	29.1931	Śiva in *digambara* form carrying a staff and probably a begging bowl. 4th cent. A.D.
77	46.3226	Indra with his mount Airāvata. C. 4th-5th cent. A.D.
78	15.578	Buddha standing in *abhayamudrā*. C. 4th cent. A.D. From Kankali Tila, Mathura.
79	00.A 5	Halo decorations of the famous Gupta Buddha from Mathura. C. 5th cent. A.D. Jamalpur Mound, Mathura.
80	do	Śiva, right side of an Ardhanārīśvara image (Fig. 82).
81	do	Pārvatī, left side. C. 5th cent. A.D.
82	13.362	Detached head of an Ardhanārīśvara figure. An example of exquisite Gupta carving (p. 44). C. 5th cent. A.D.
83	35.2577	Rāvaṇa lifting the mountain Kailāsa. C. 5th cent. A.D. Dig Darwaza, Mathura.
84	13.283	Detached head of a beautiful Vishṇu image (p. 43). C. 5th-6th cent. A.D.
85	44.3118	Architectural fragment showing the scene of Mahāparinirvāṇa of Buddha and other decorative motifs such as (p. 95) humped bulls, *yaksha* supporting the superstructure (*guhyaka*). C. 5-6th cent. A.D. From Swami Ghat, Mathura.
86	44.3119	Similar fragment showing the scene of Māraparājaya and some other decorative motifs. C. 5-6th

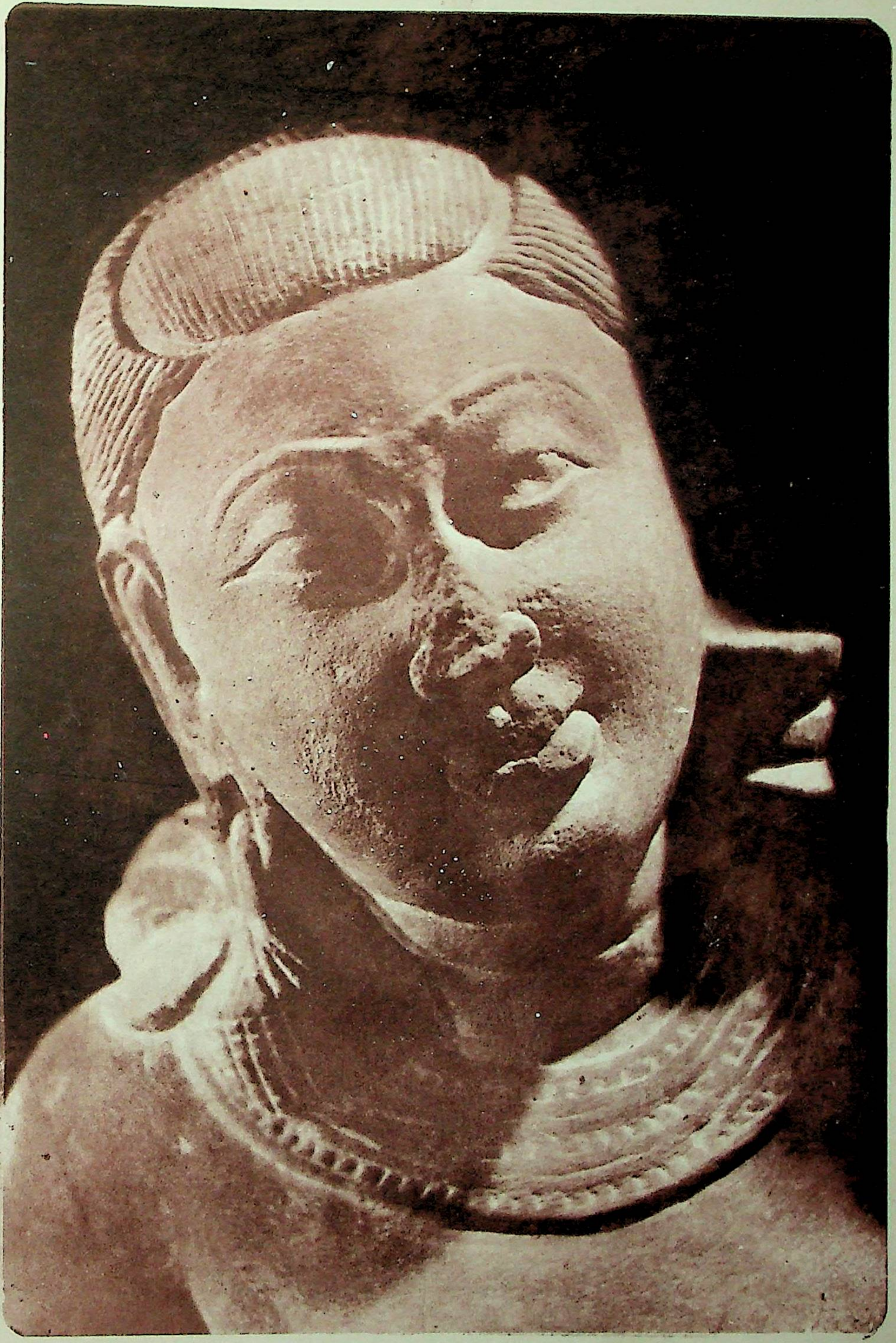
Figure No.	Accession No.	Short Description, Date and Provenance if Recorded
		cent. A.D. From Swami Ghat, Mathura.
87	45.3211	Lakulīśa, a form of Śiva seated with his disciples (p. 44). C. 5-6th Cent. A.D. From Swami Ghat, Mathura.
88	42-43.2989	Varāha-Nṛsiṁha, Vishṇu in Viśvarupa form. (p.43). 6th cent. A.D.
		Post-Gupta Period (c. 600 A.D.—1300 A.D.)
89	47.3374	Subjugation of Kālīya (p. 69). C. 7th cent. A.D. From Kans ka Kila, Mathura.
90	00.D 47	Kṛshṇa balancing the mount Govardhana (p. 69). C. 7th cent. A.D. From the foundation of the present temple of Gataśrama Nārāyaṇa.
91	38.2836	Rāhu, the demon planet in *tarpaṇa mudrā* (p. 48). C. 9th cent. A.D.
92	00.D 24	Agni, the god of fire, the most interesting figure is his vehicle goat who has been shown here in the anthropomorphic form (p. 47). C. 9th cent. A.D. From Nāradakuṇḍa in between Radhakuṇḍa and Govardhan.
93	00.D 6	Jaina deity Chakreśvari carrying discs *(chakrà)* in all her hands (p. 46). C. 9-10th cent. A.D. From Kankali Tila, Mathura.
94	00.D 37	Vishṇu seated cross-legged (p. 46). C. 11th cent. A.D. Form the Gataśrama Nārāyaṇa Temple.
95	45.3210	Nāga, perhaps Balarāma (p. 48). C. 11th cent. A.D. From Swami Ghat, Mathura.
96	16.205	Door jamb showing Gaṅgā on her mount *makara* 11-12th cent. A.D.
97	60.486	Jain Deity Kshetrapāla (p. 46).

Figure No.	Accession No.	Short Description, Date and Provenance if Recorded
		C. 12-13th cent. A.D.
98	00.D 7	Ambikā with Tirthaṅkara Neminātha (p. 46). C. 12-13th cent. A.D.
99	40.2888	Śāla-bhañjikā reshaped as Vaishṇava deity (p. 74).
100	17.1348	Bodhisattva reshaped as Vaishṇava saint (p. 74).
101	65.14	Varāha, the earliest representation of the Boar Incarnation so far known (Appendix 2). C. 2nd cent. B.C. From Mathura.

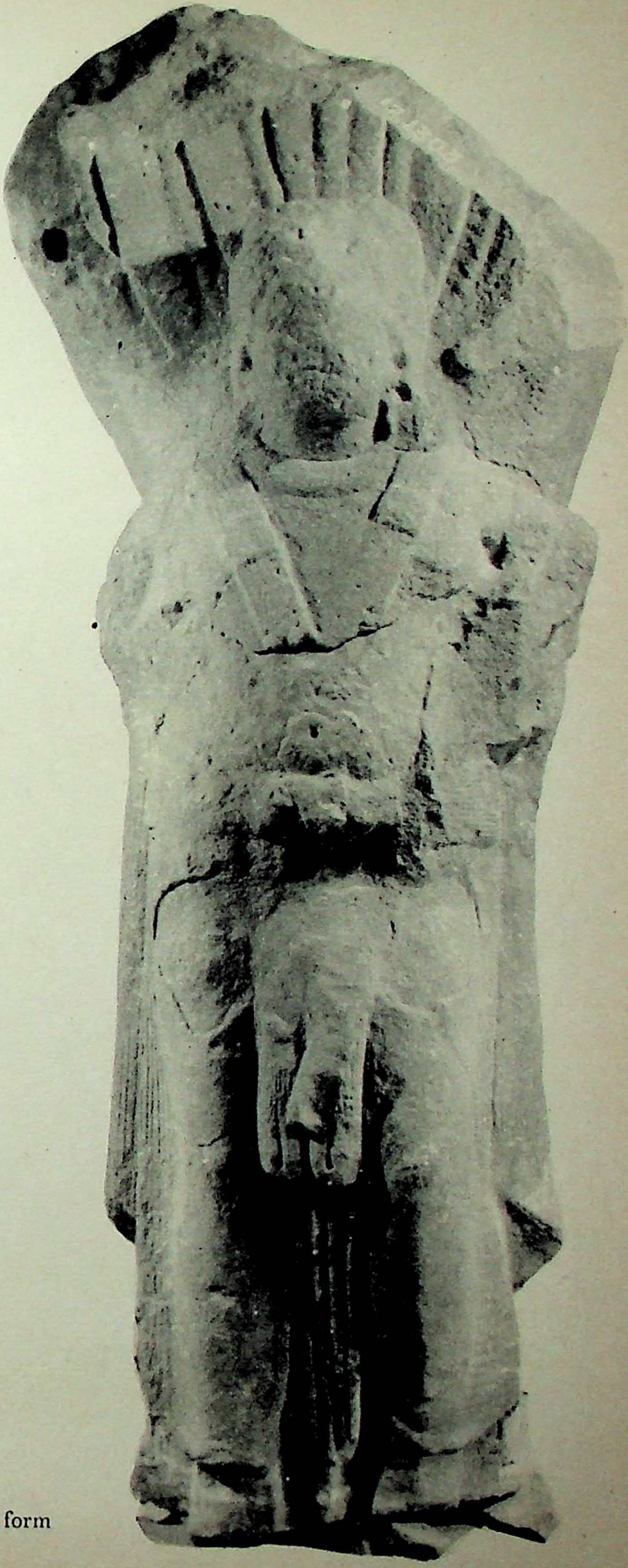
Front Cover	Lady carrying a wine jar.
Colour Plate	Enlargement of the face from above.
Back Cover	Lady with a swan.

State Museum Library Lucknow

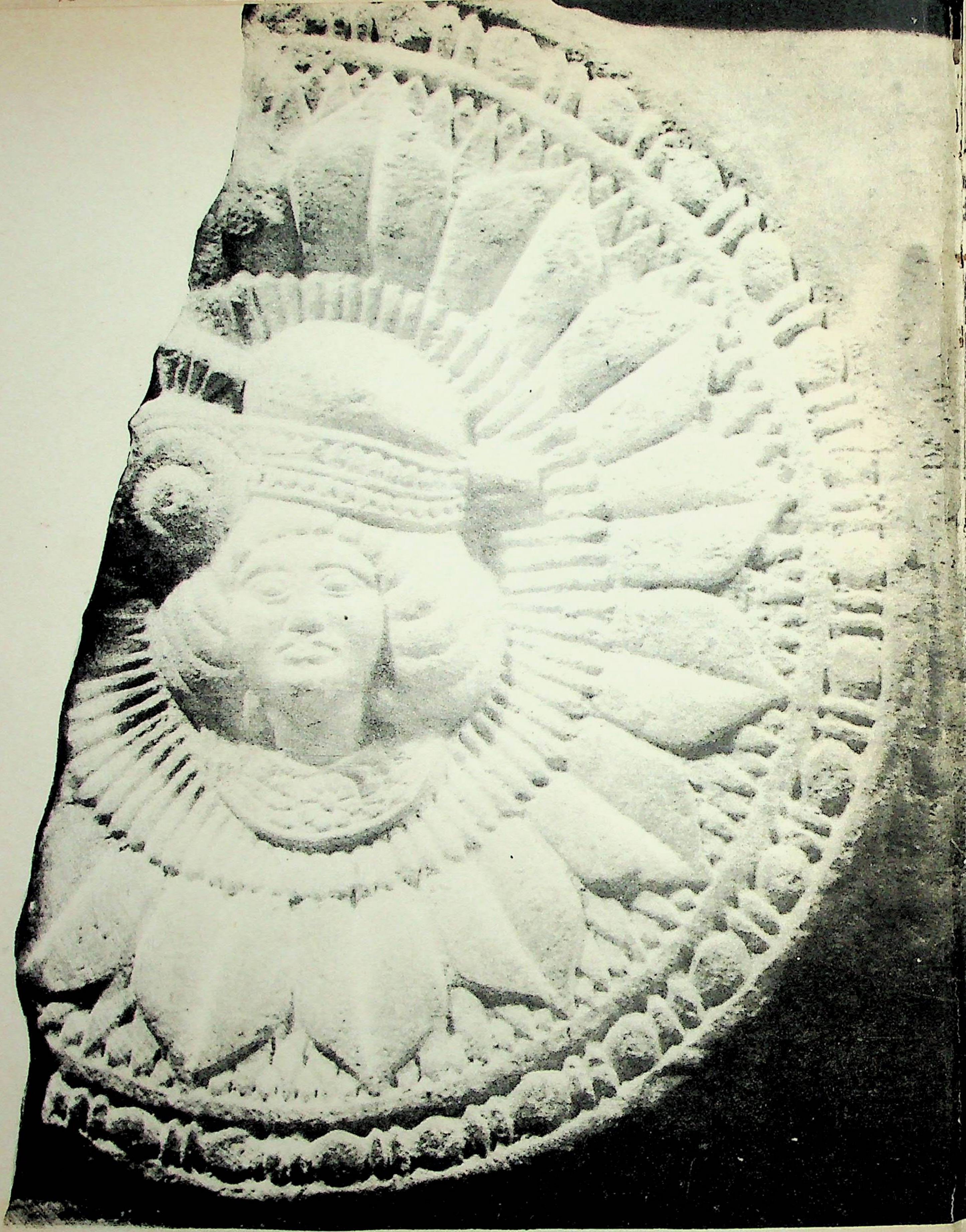
Plates



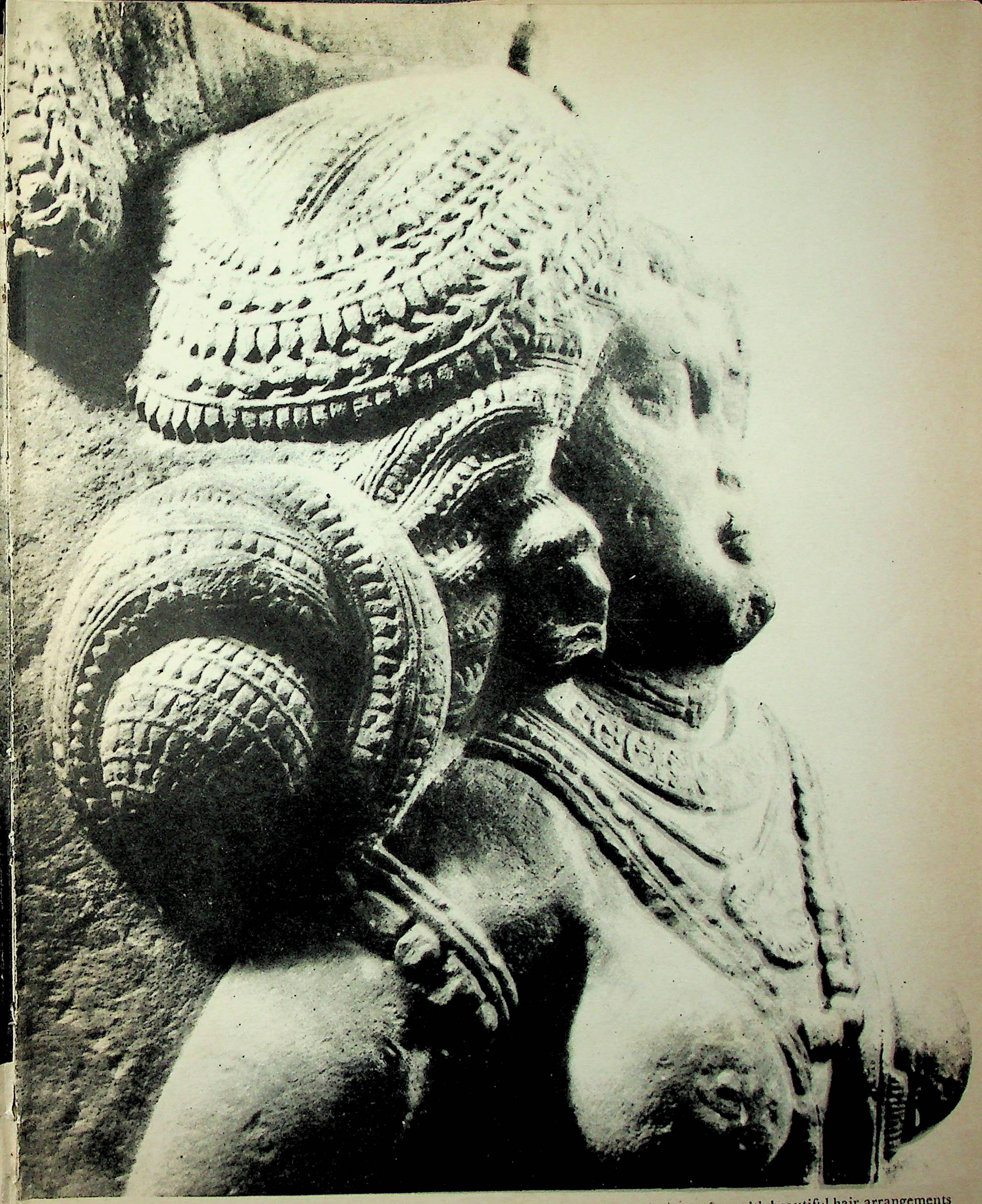
The Lady



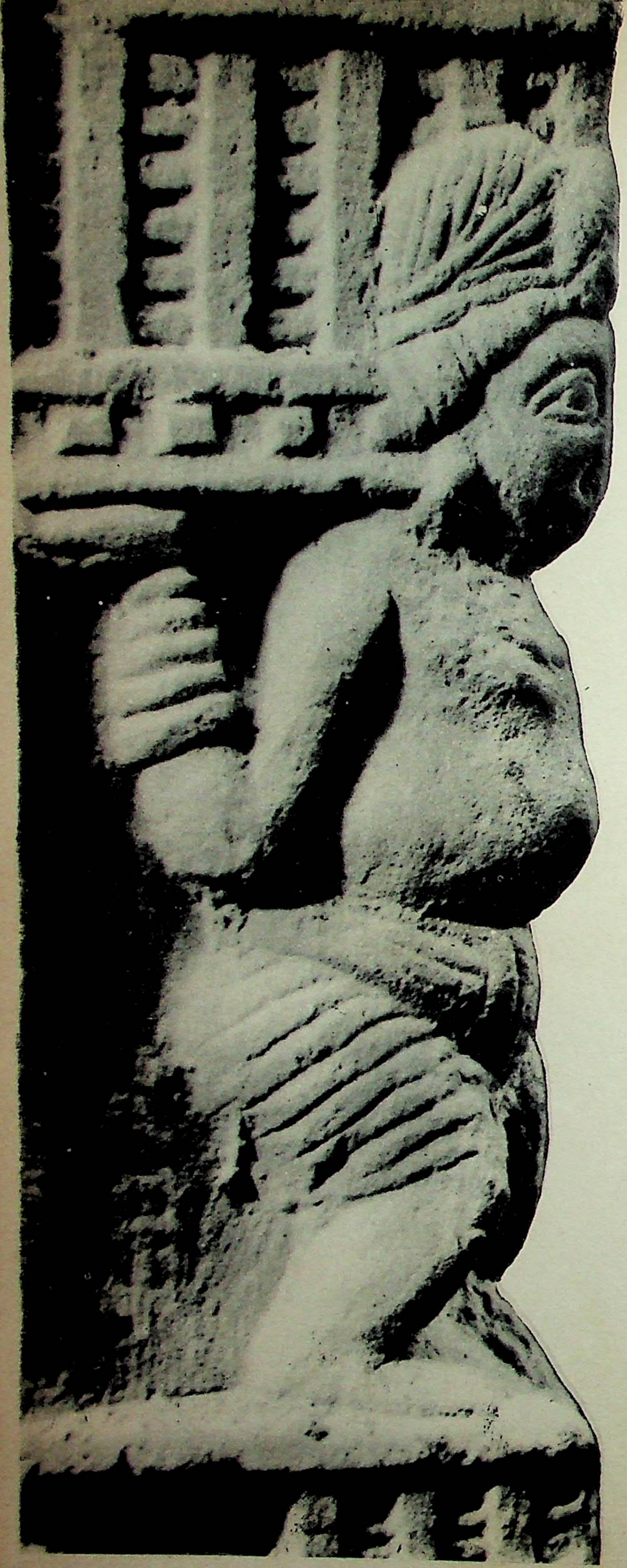
1. Nāga in anthropomorphic form



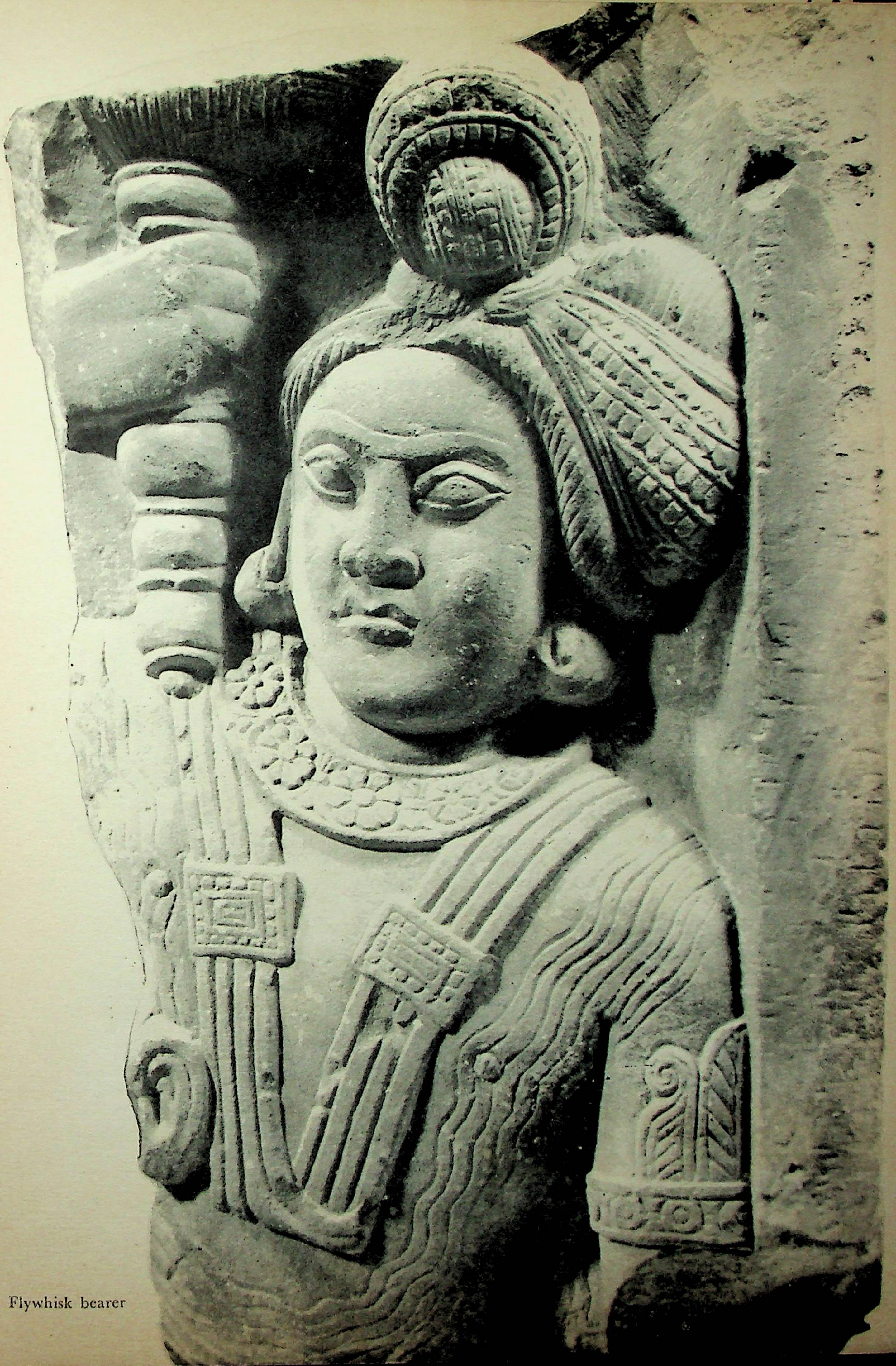
2. Cross-bar showing a male face



3. A woman with beautiful hair arrangements

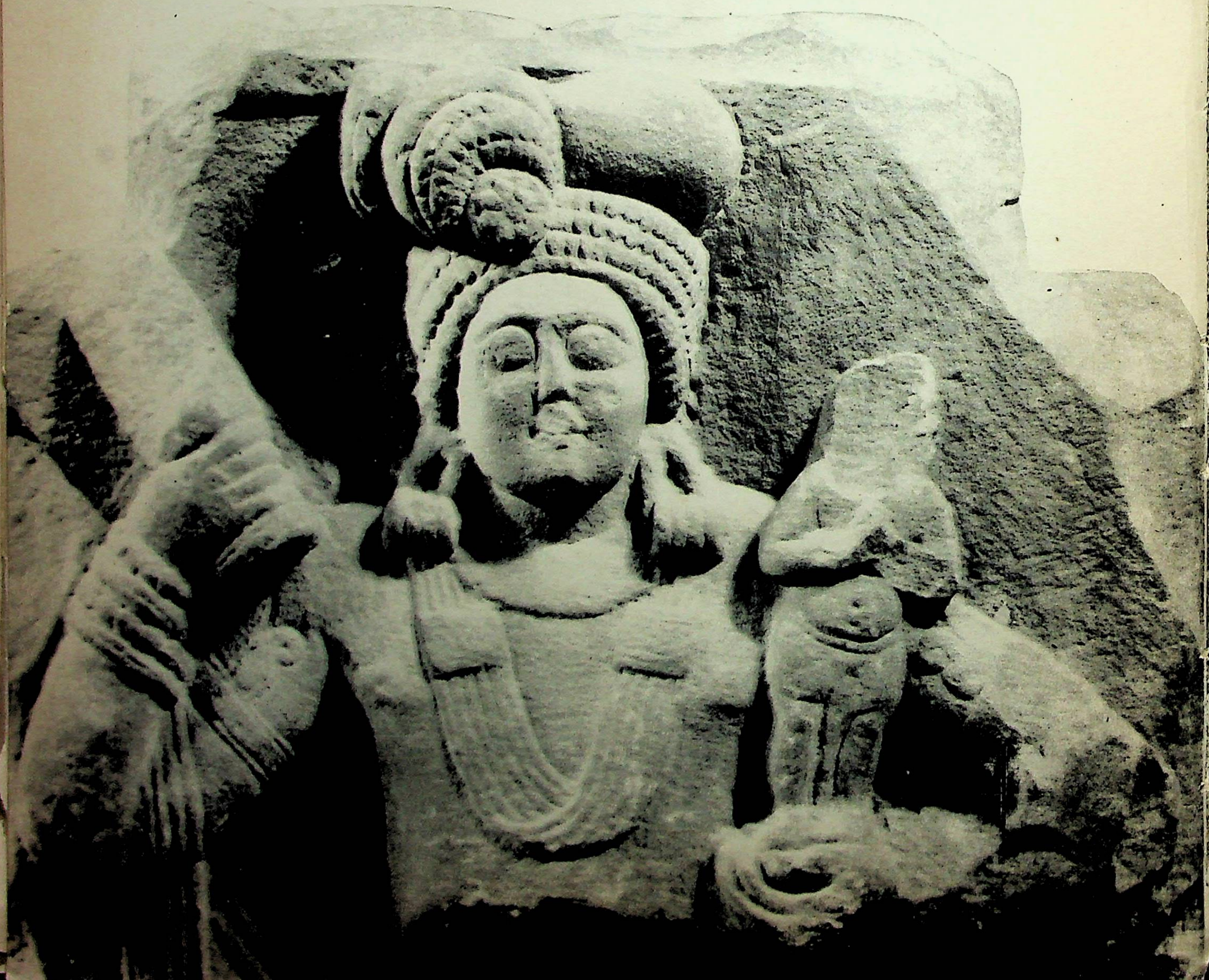


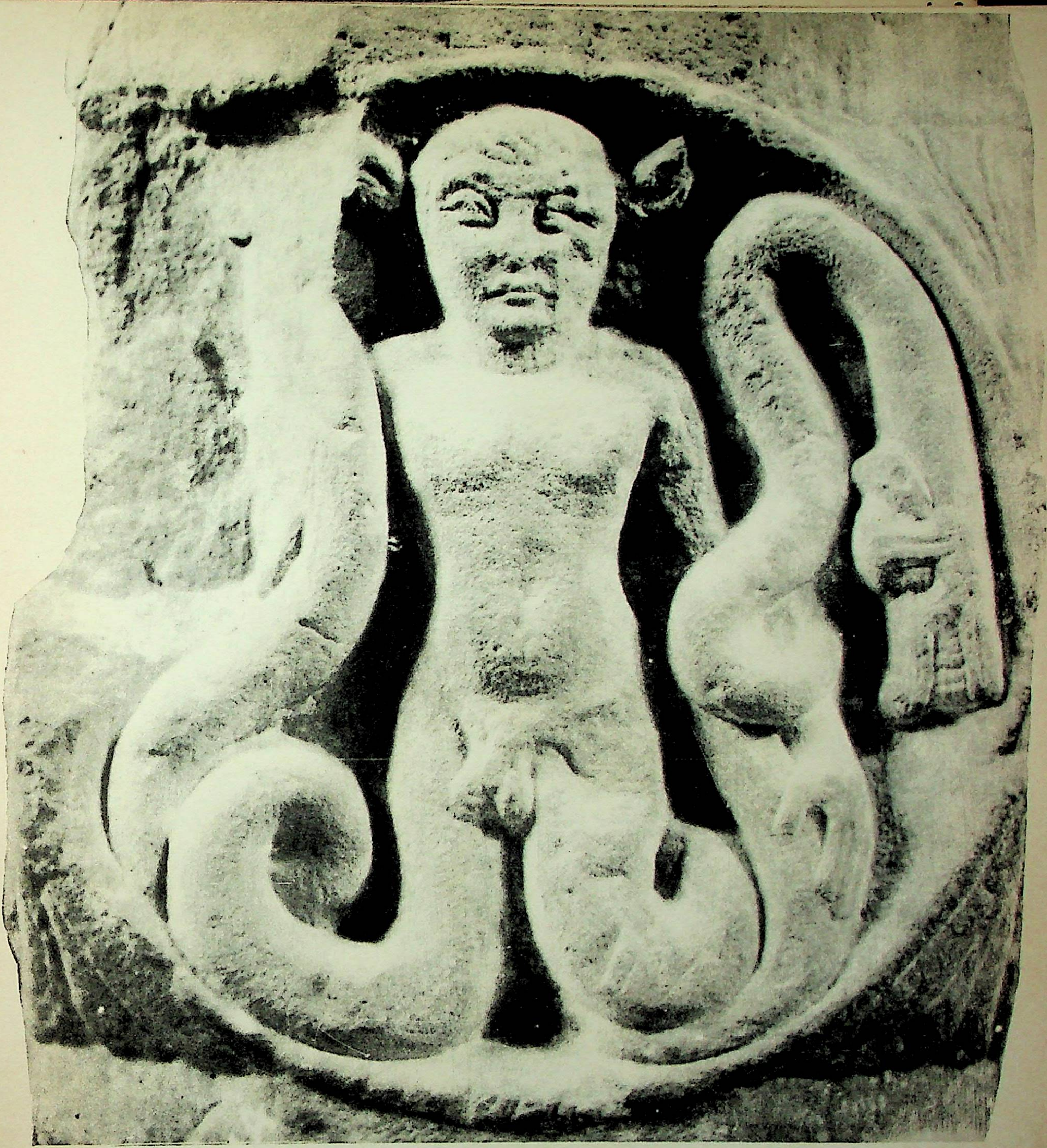
4. Yaksha supporting a cornice



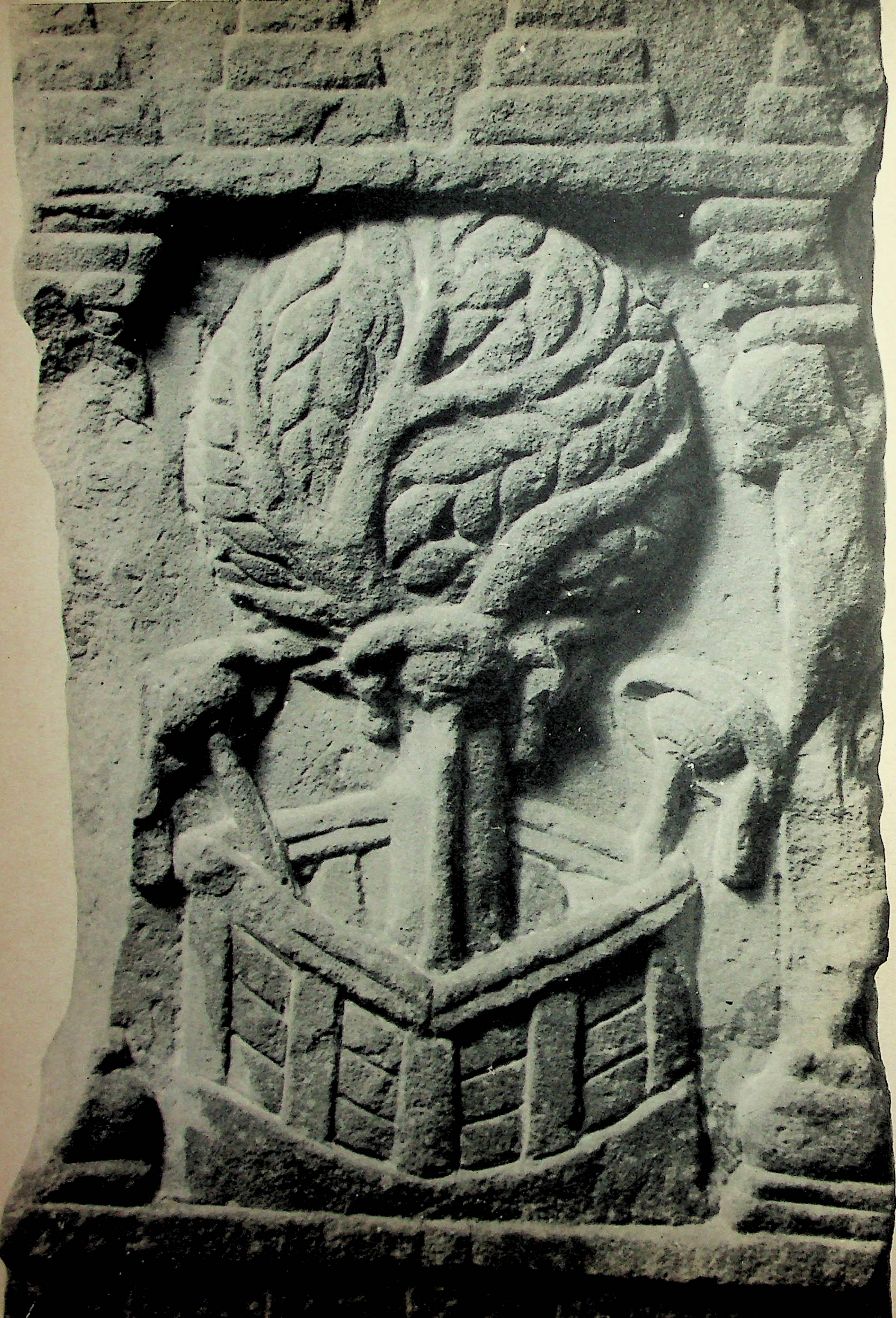
5. Flywhisk bearer

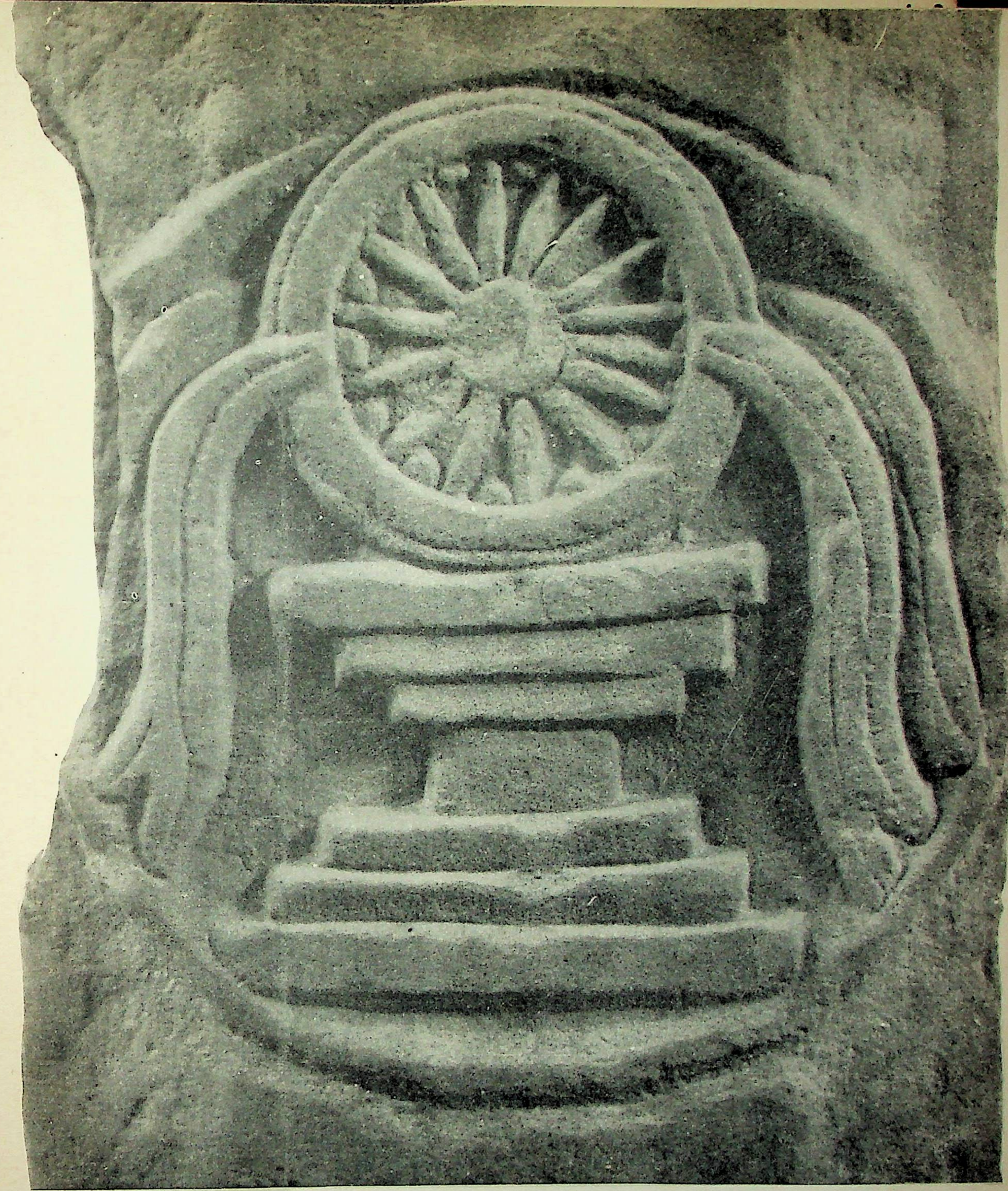
6. Yaksha





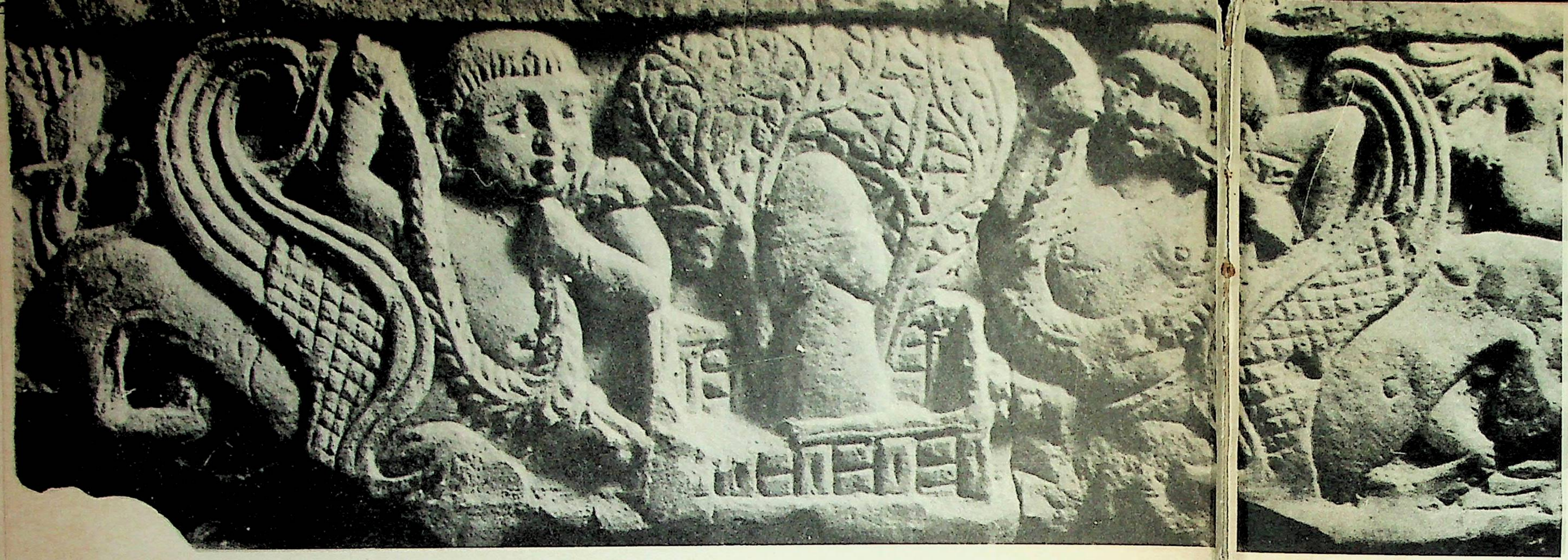
7. Vyāla-yaksha





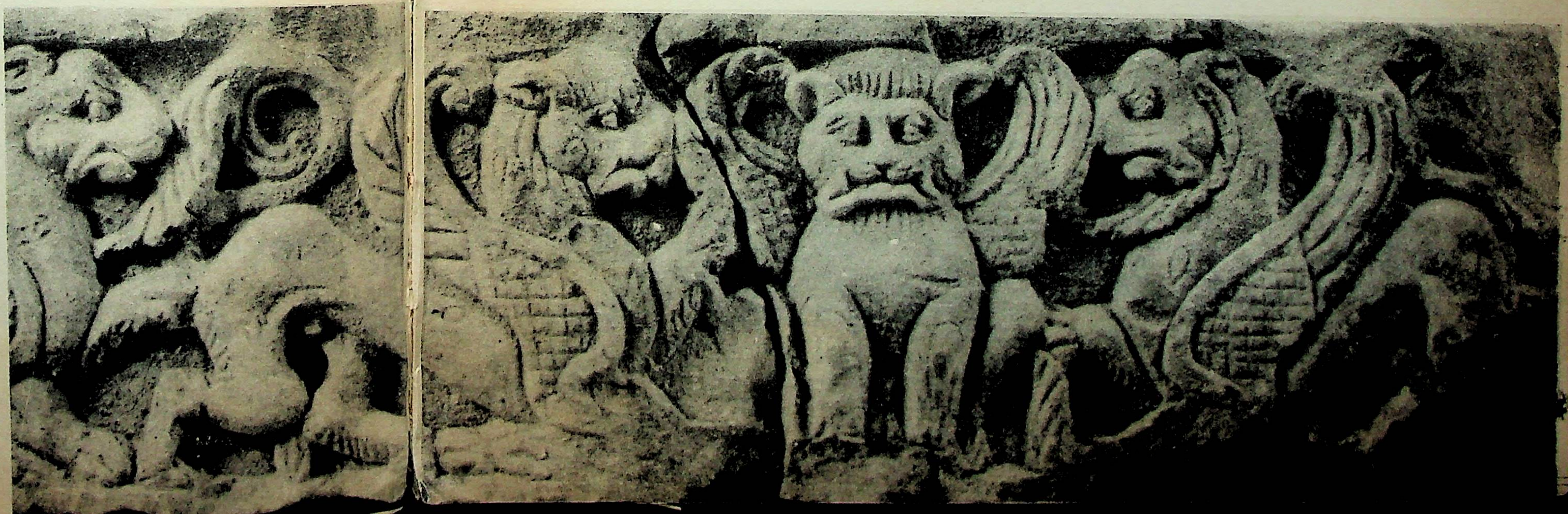
9. Wheel of Law

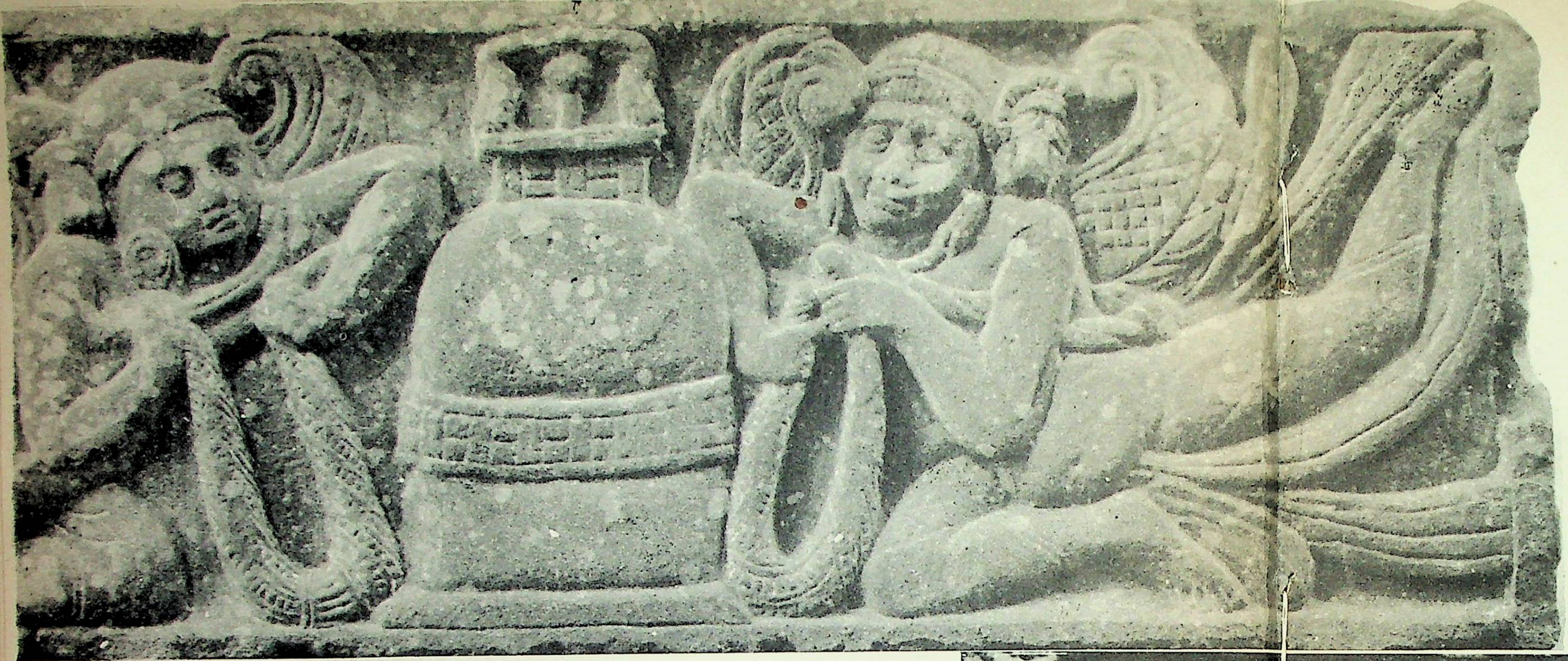
←—— 8. Bodhi-tree



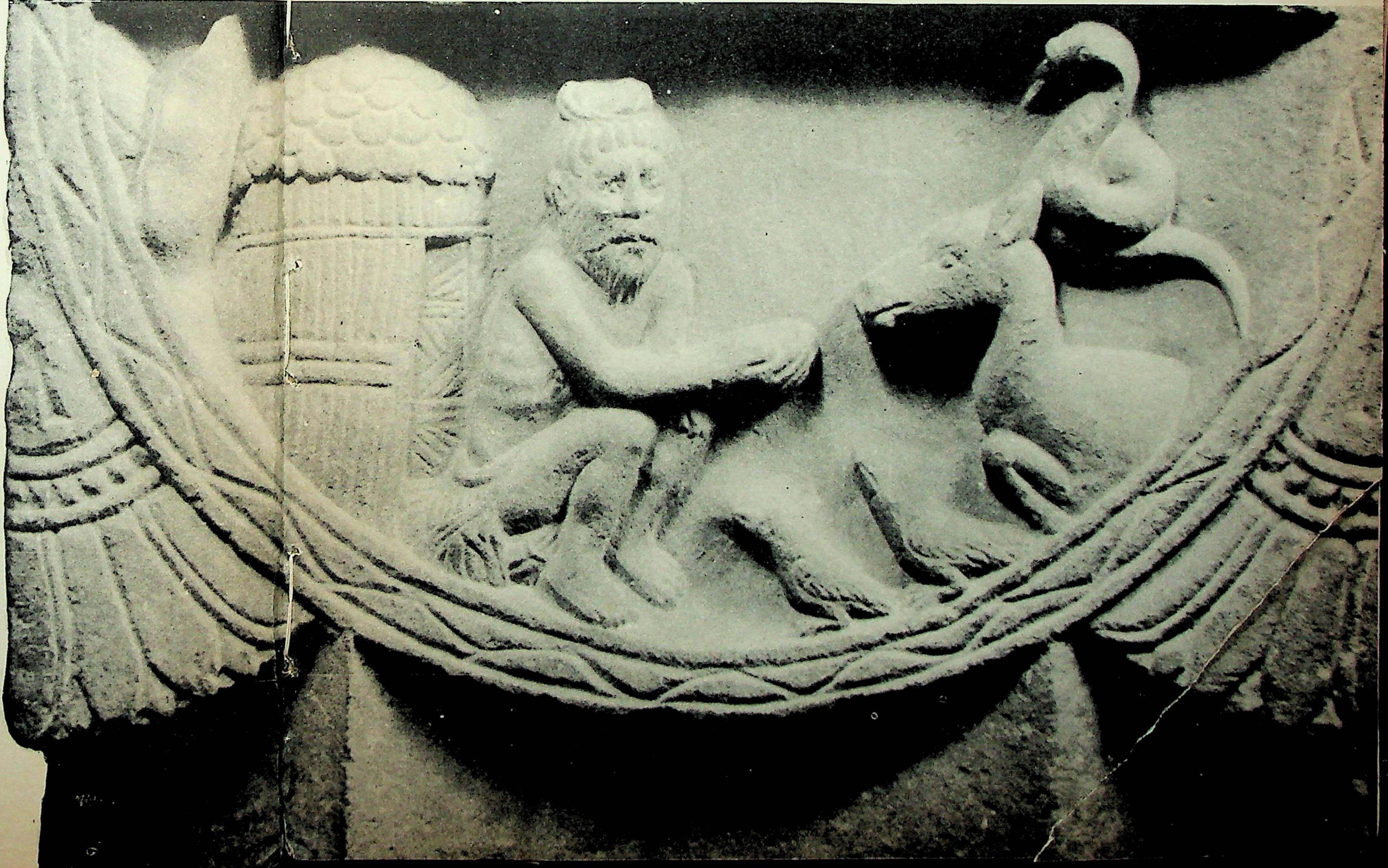
10. Worśhip of Śiva-liṅga

11. Mythical animals—reverse of Plate 10



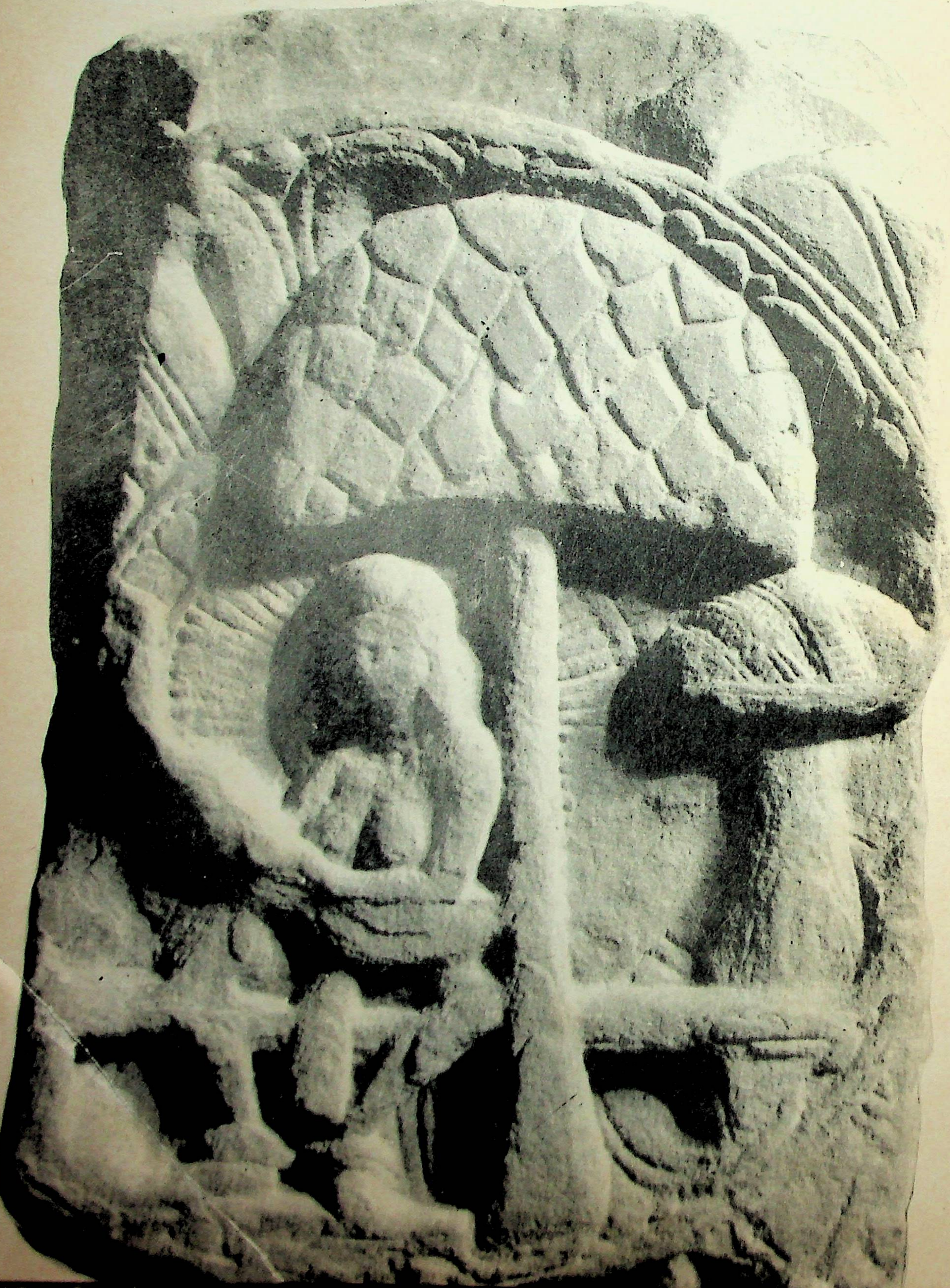


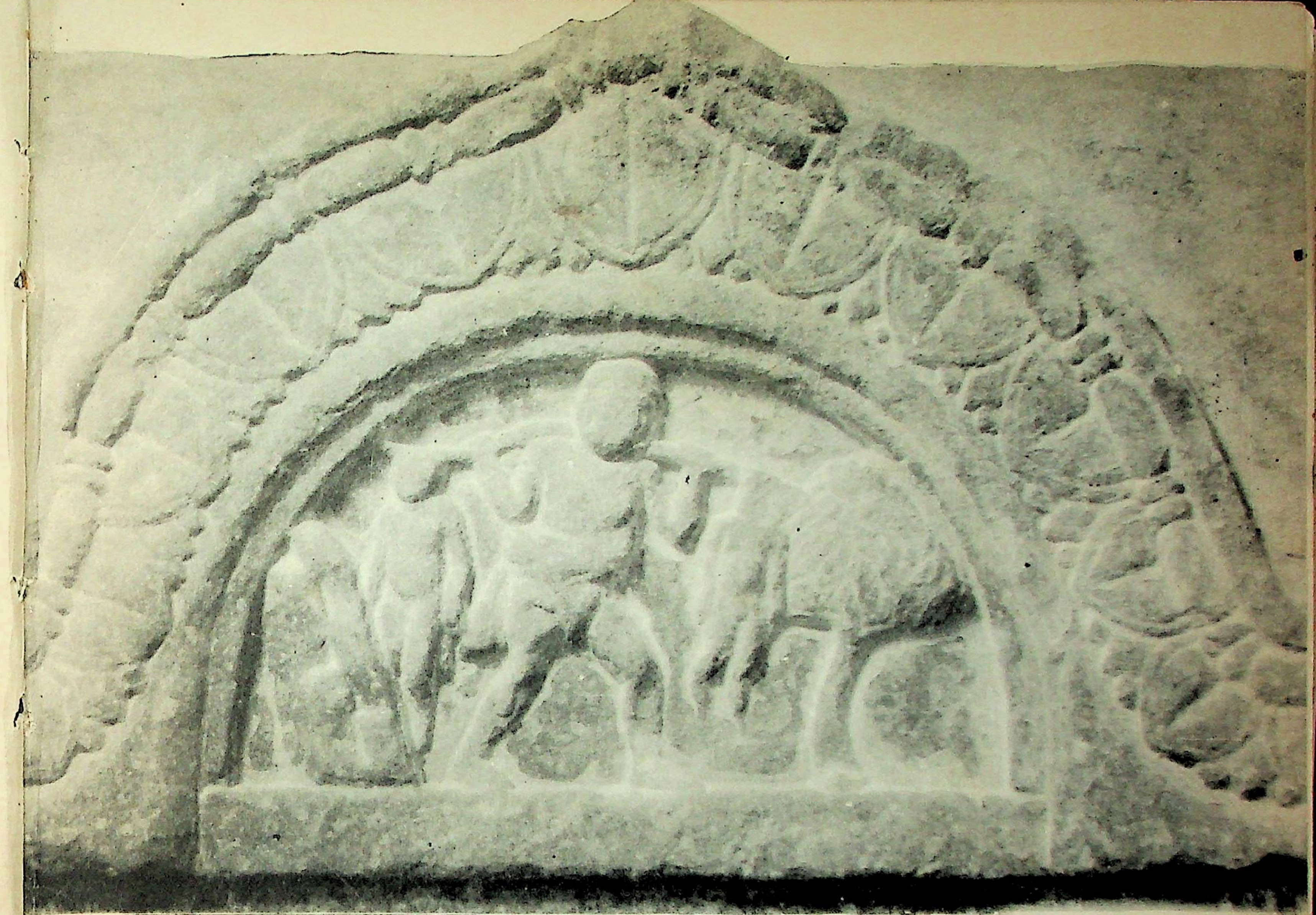
12 Worship of a Stūpa



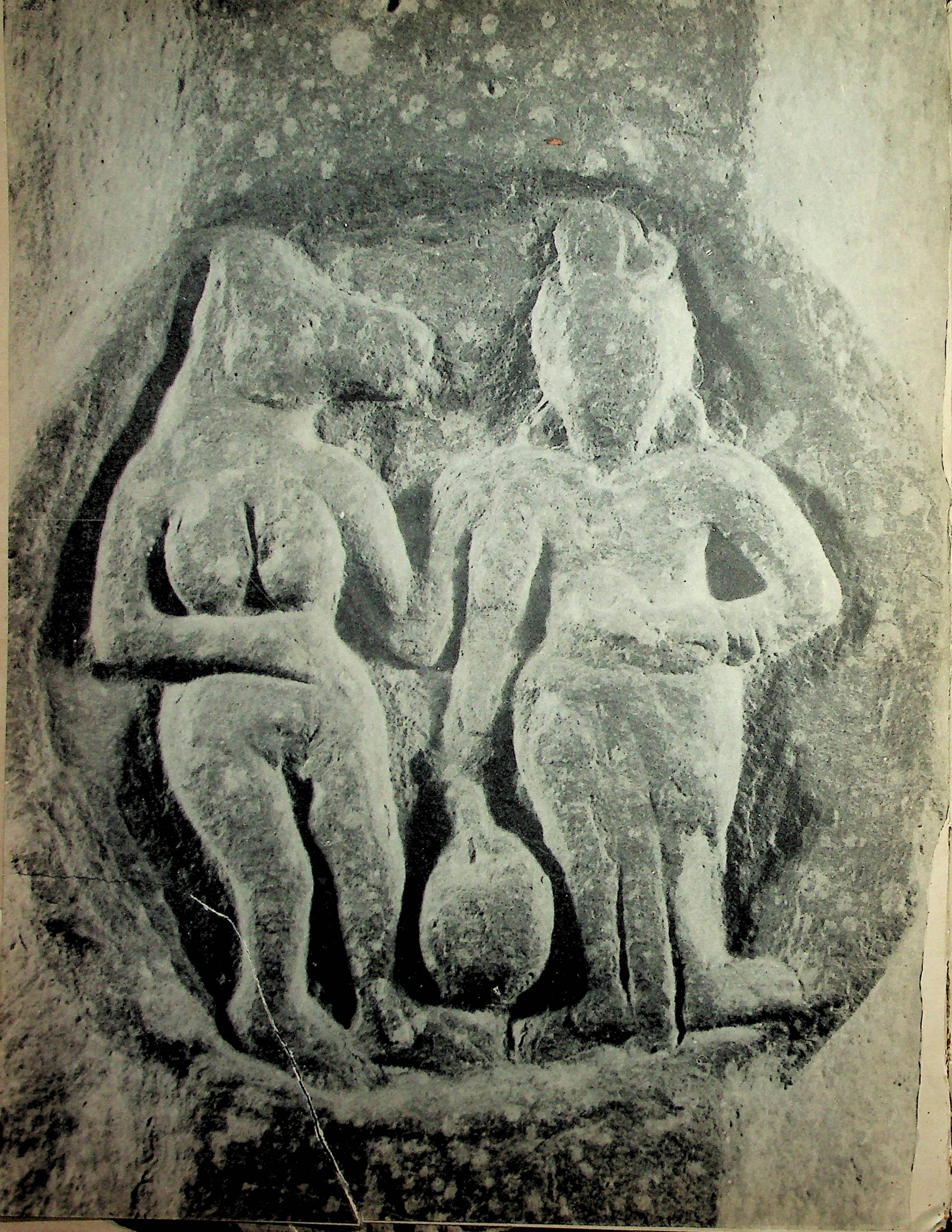
13. Jātaka of the Worst Evil

14. Lady playing on a harp

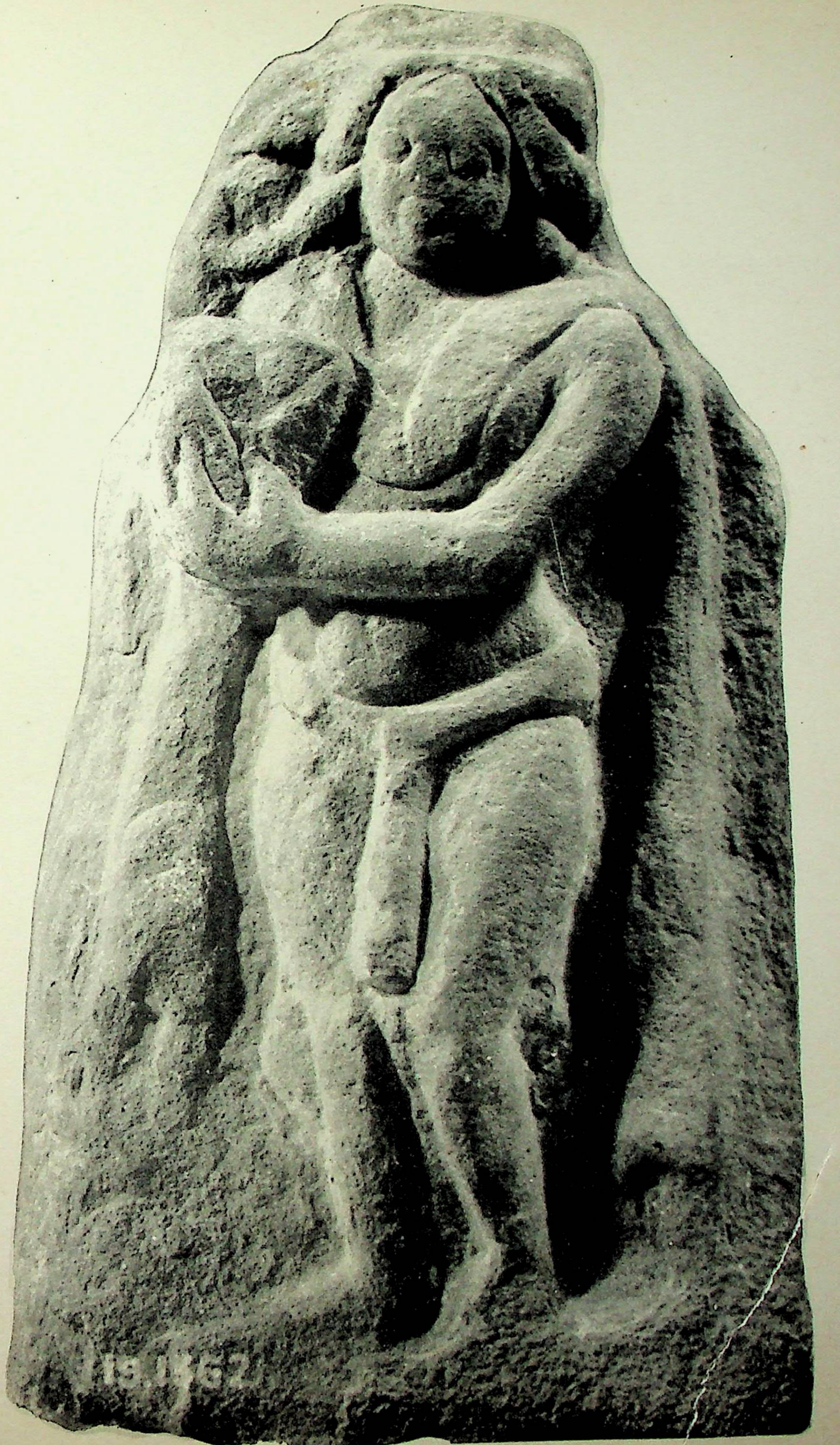




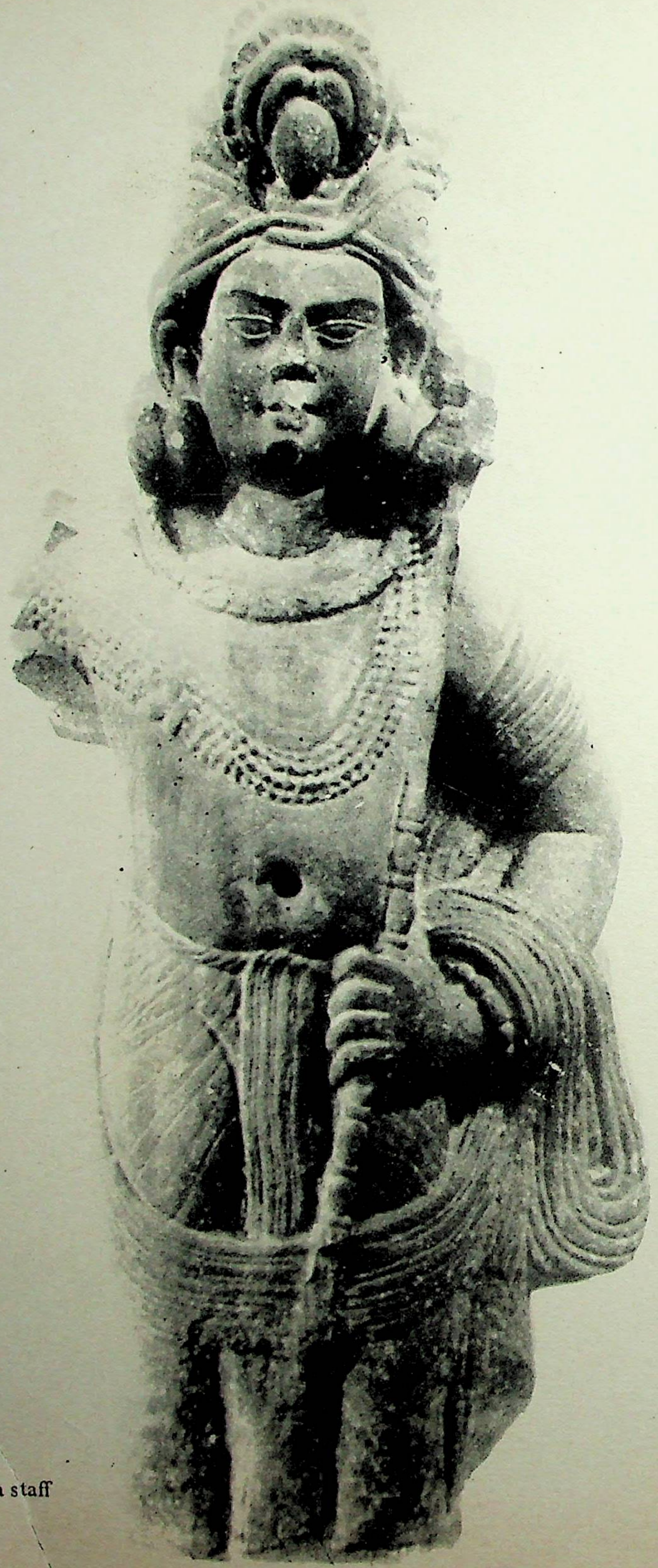
15. Mahāsutasoma Jātaka



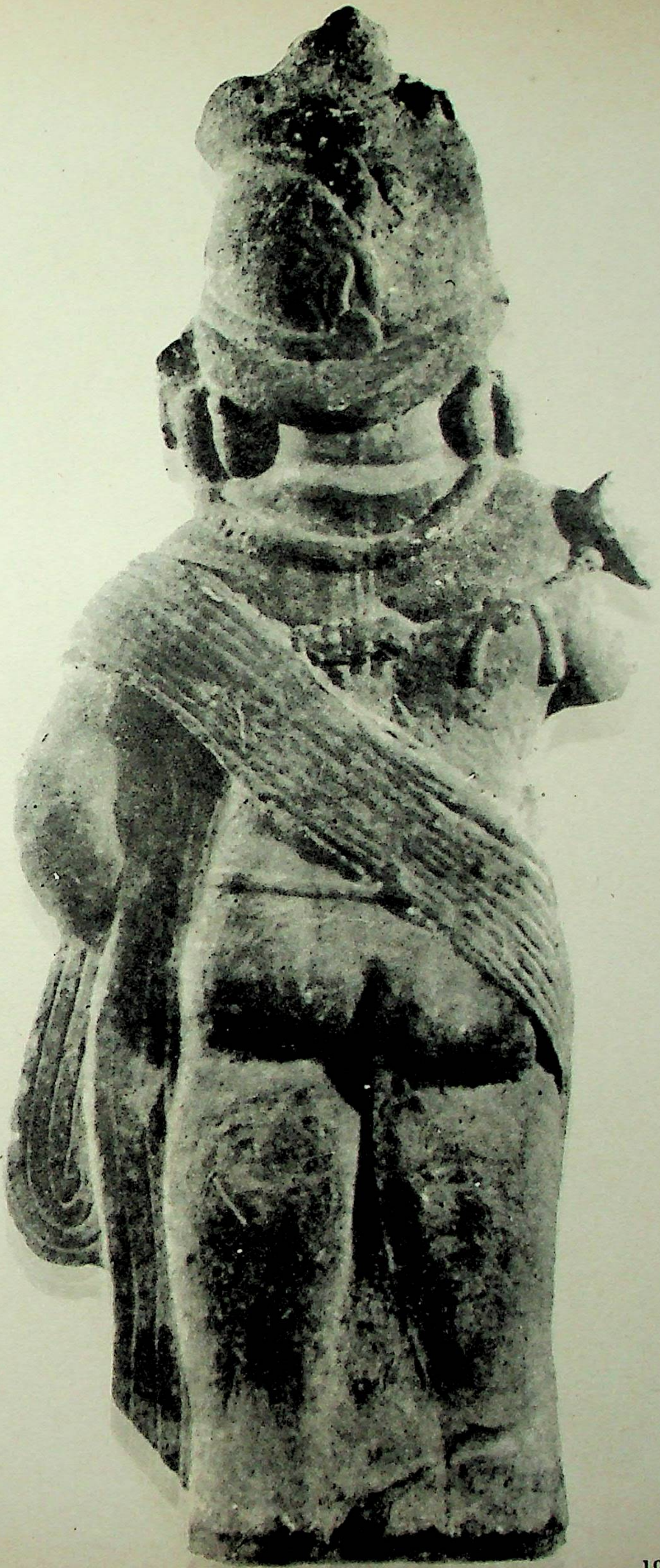
←—— 16. Pāda-kusala-māṇava Jātaka



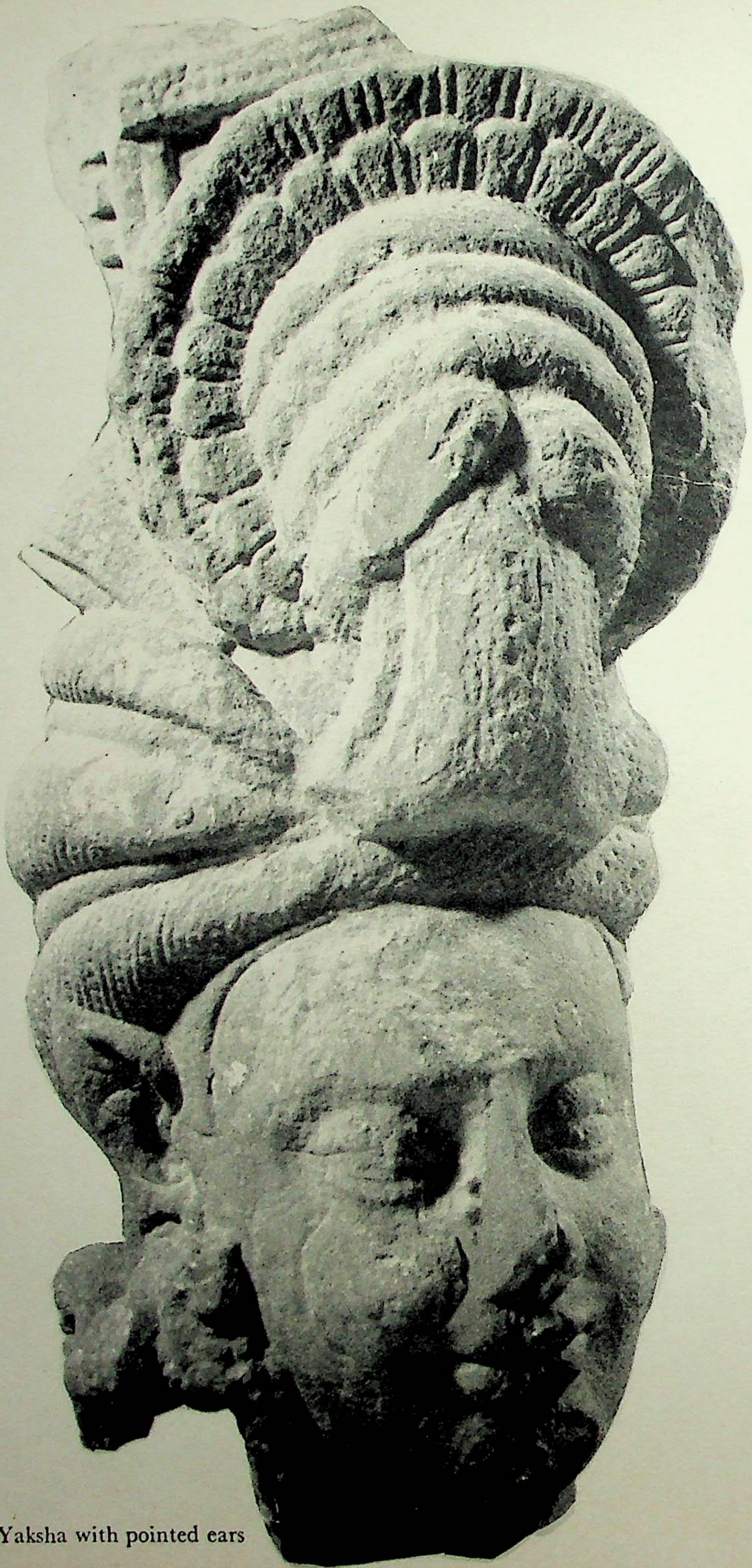
17. A devotee



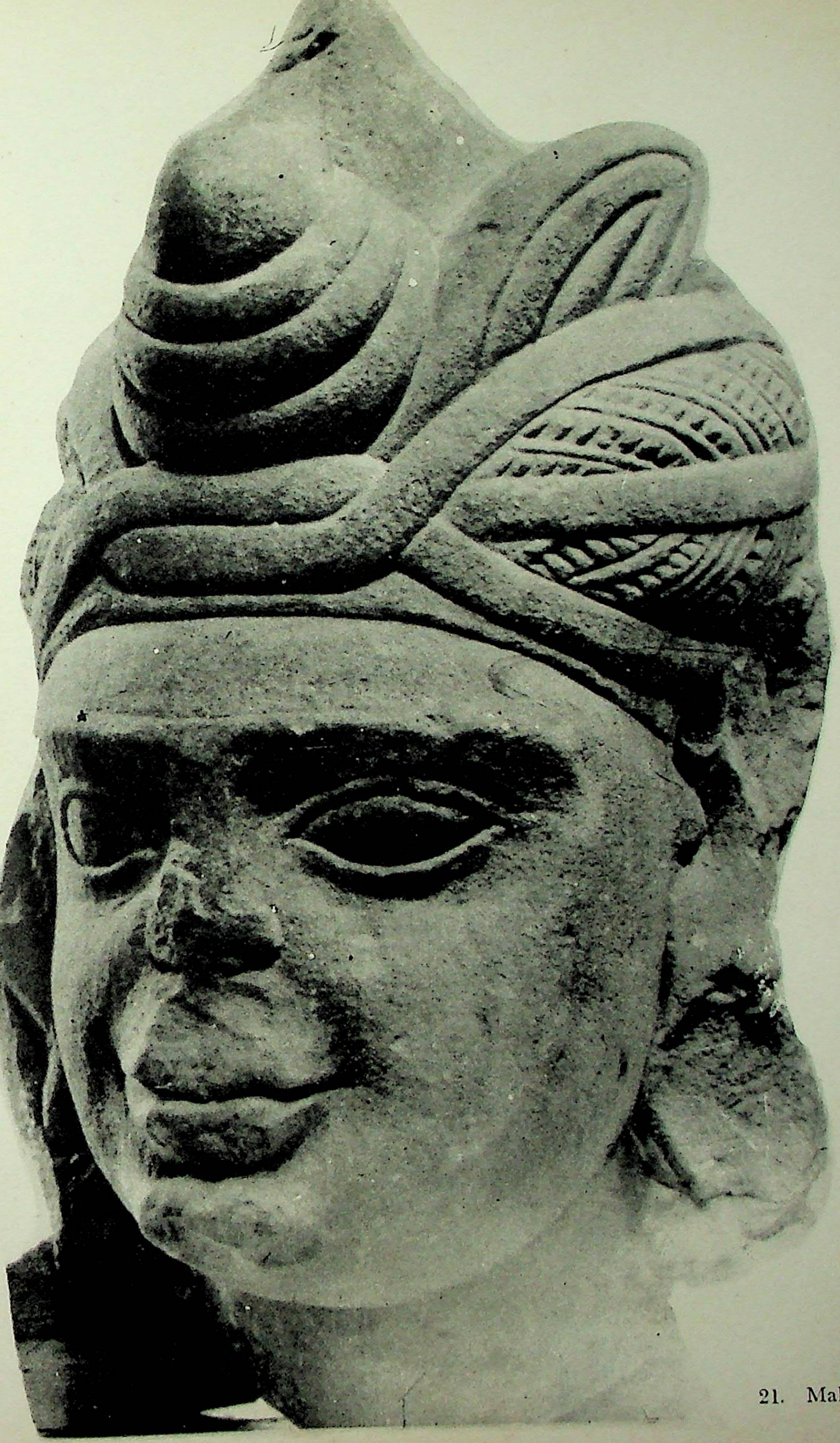
18. Prince with a staff



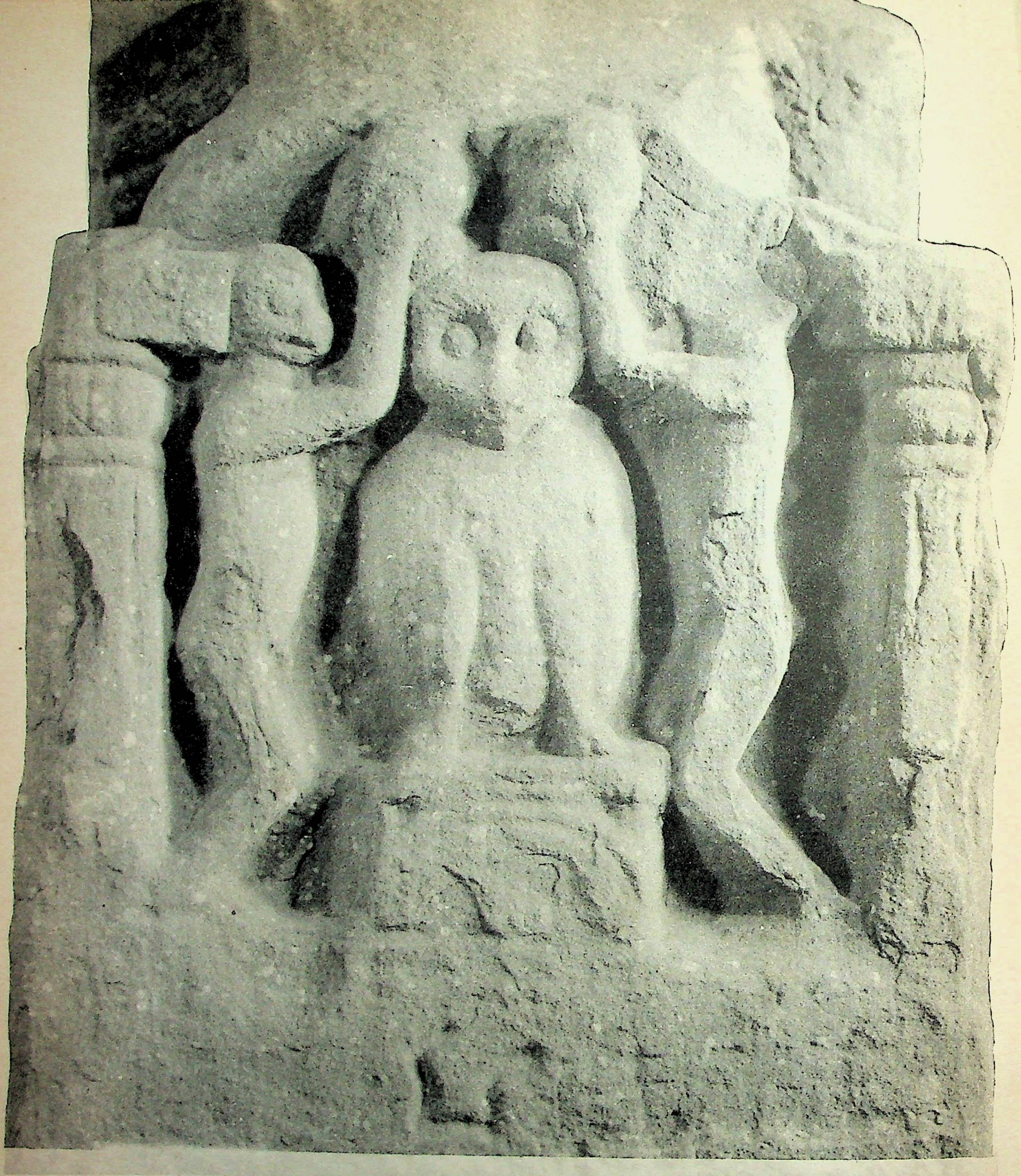
19. Reverse of Plate 18



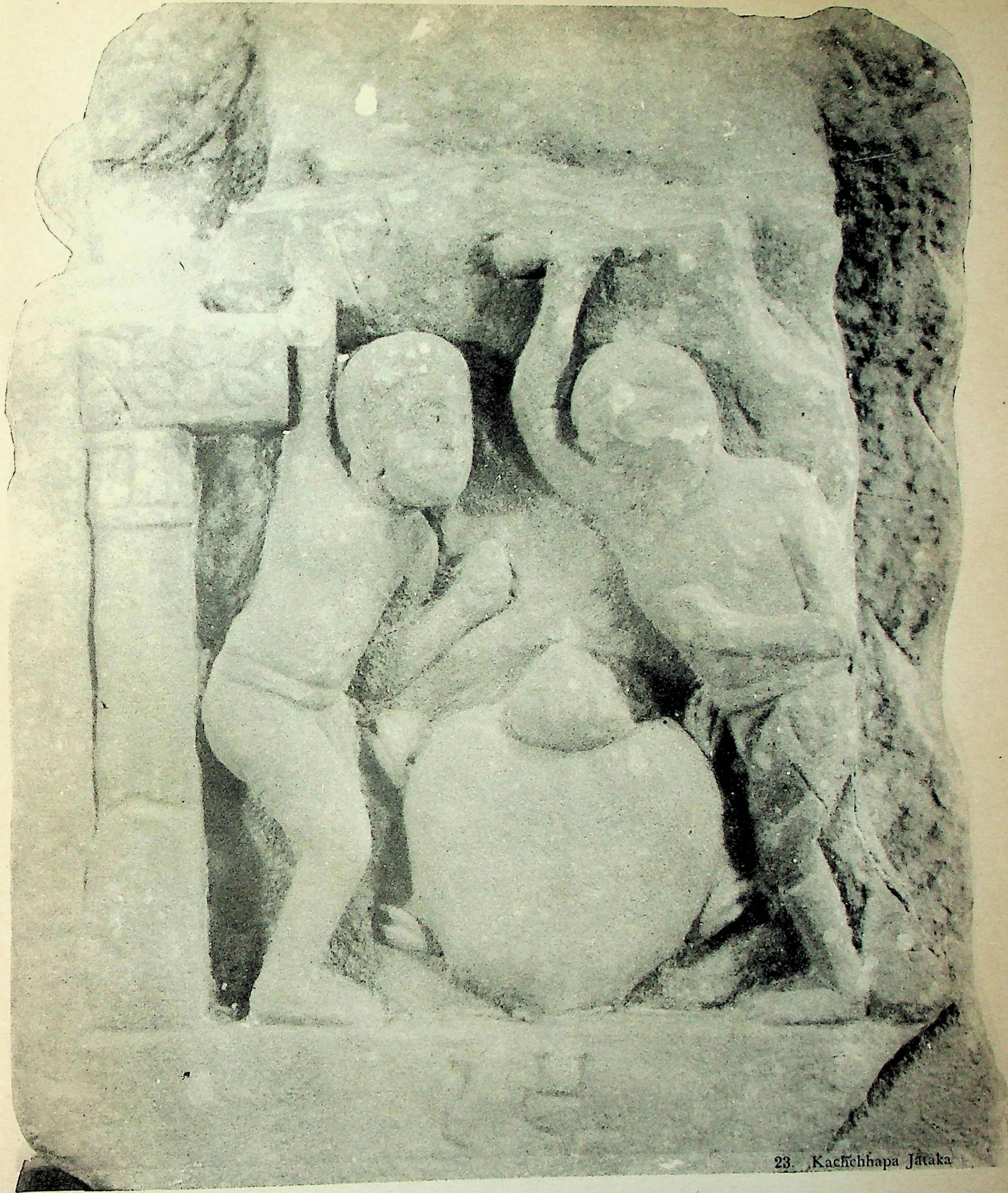
20. Yaksha with pointed ears



21. Male with a turban

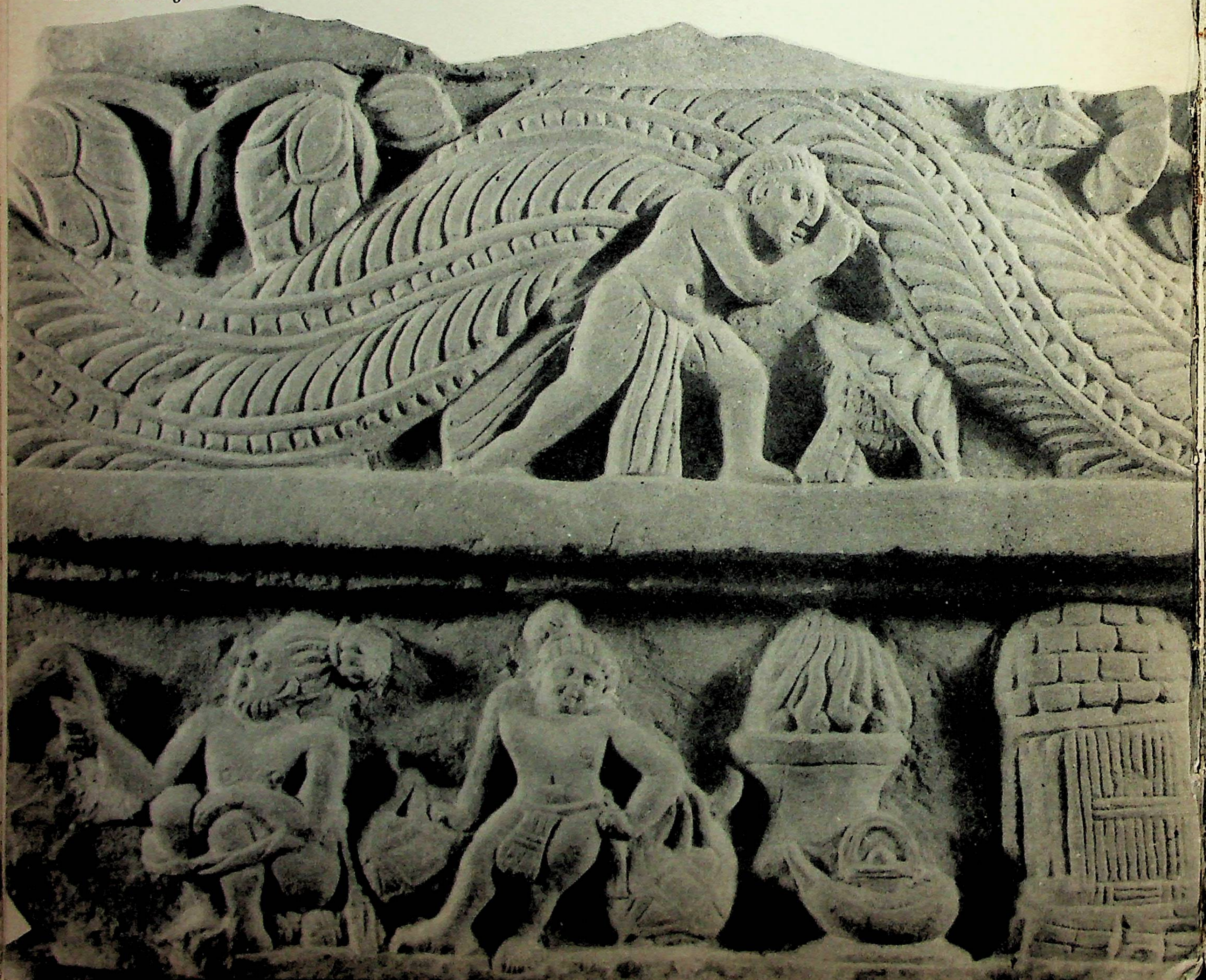


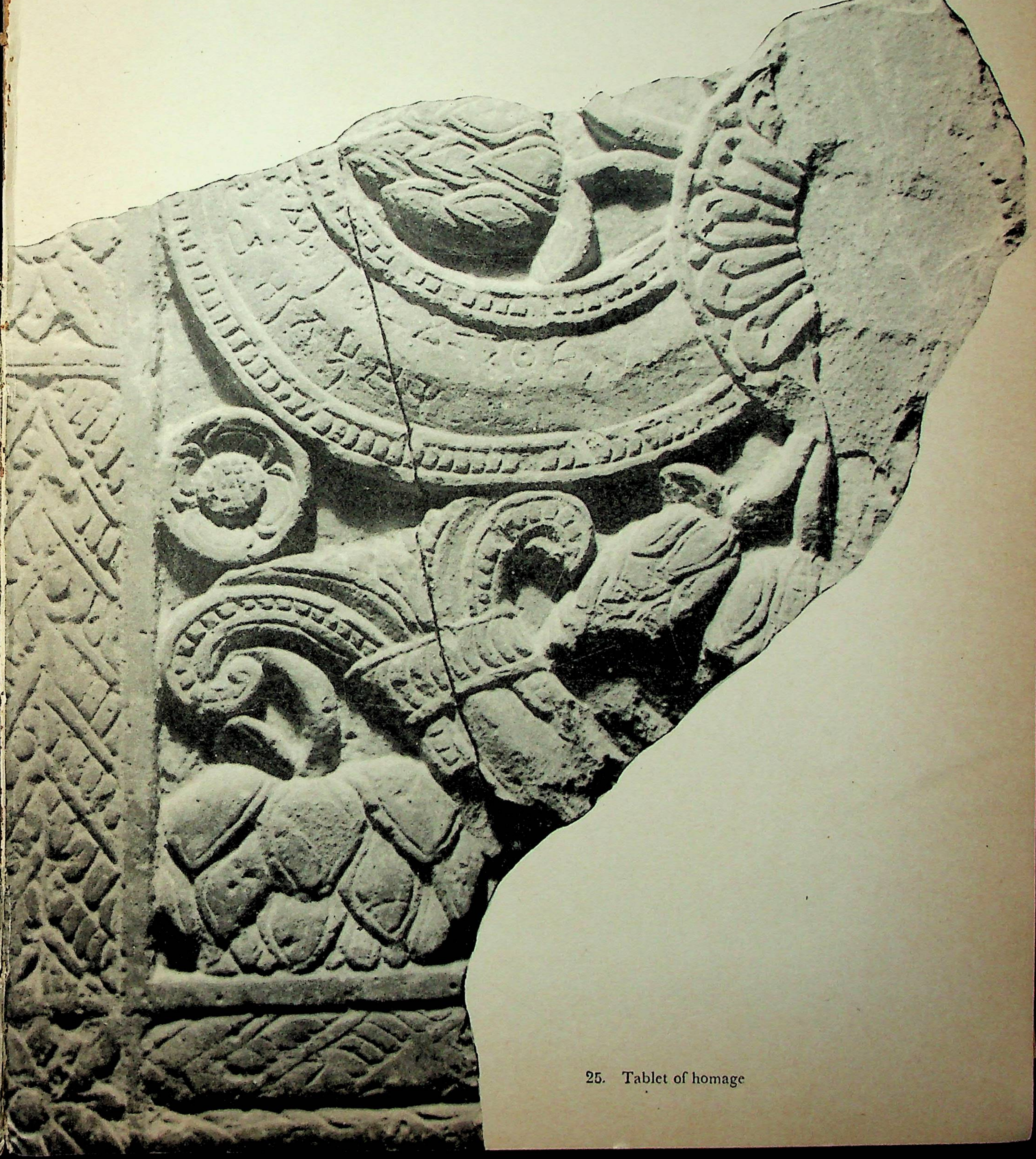
22. Ulūka Jātaka



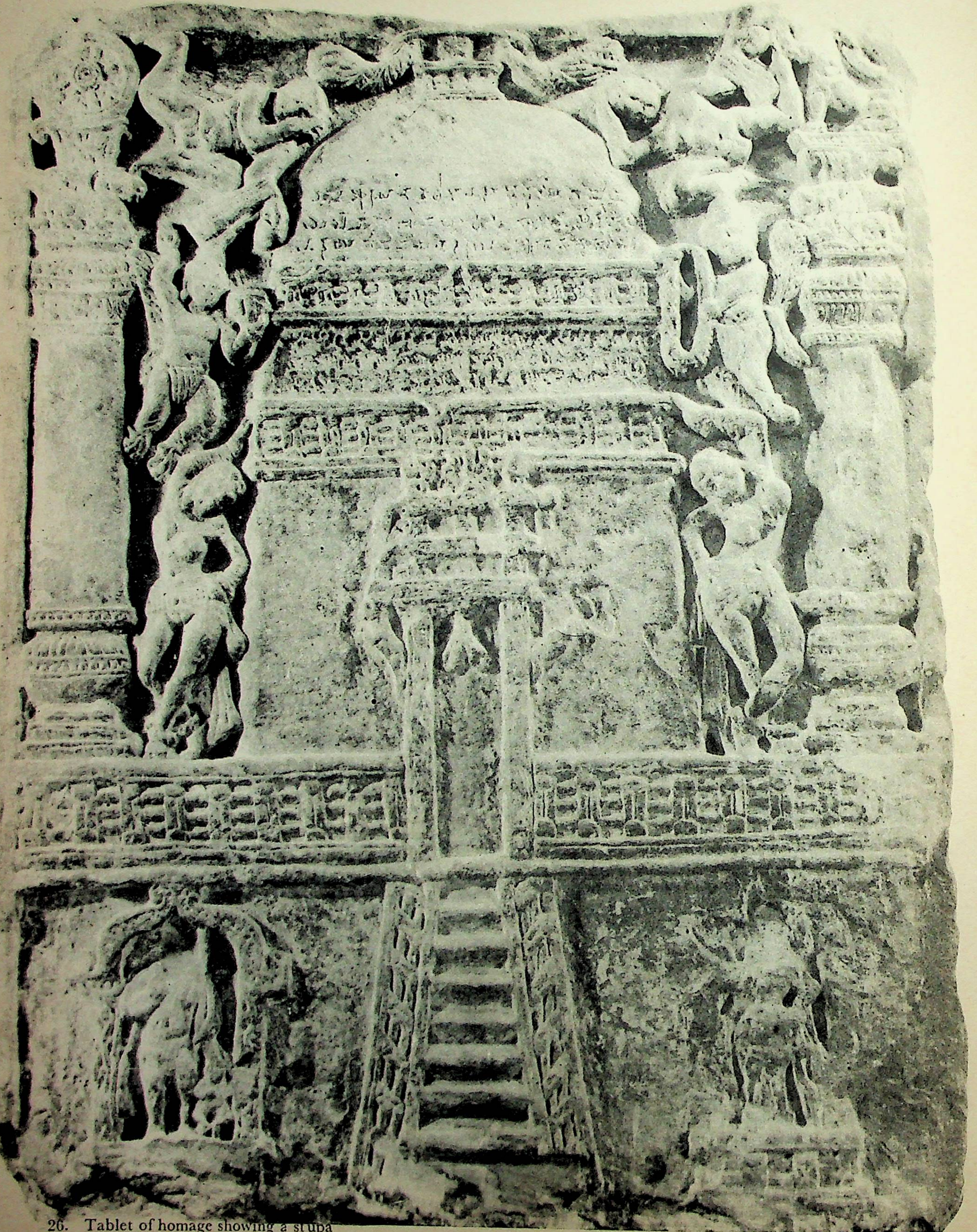
23. Kachchhapa Jātaka

24. Romaka Jātaka



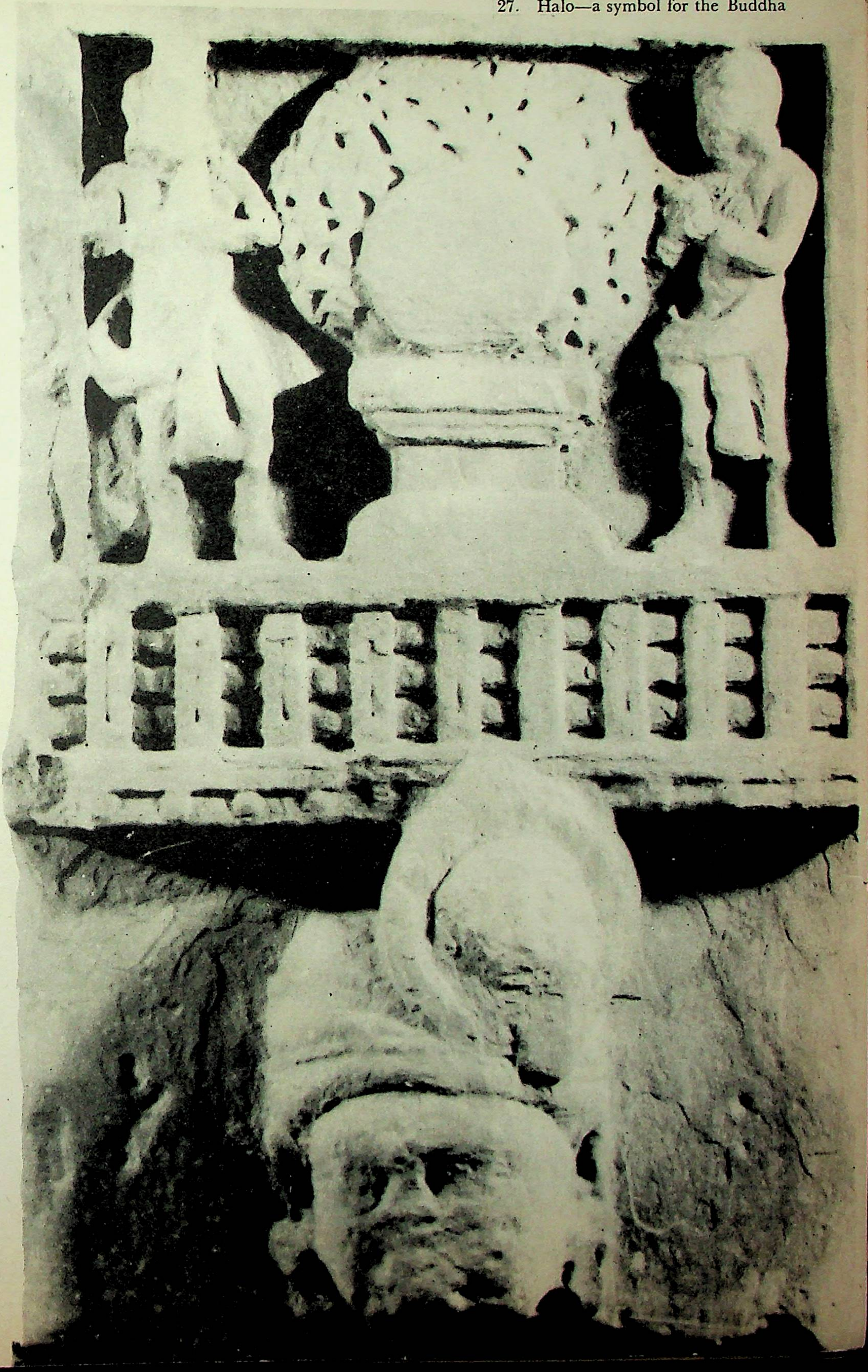


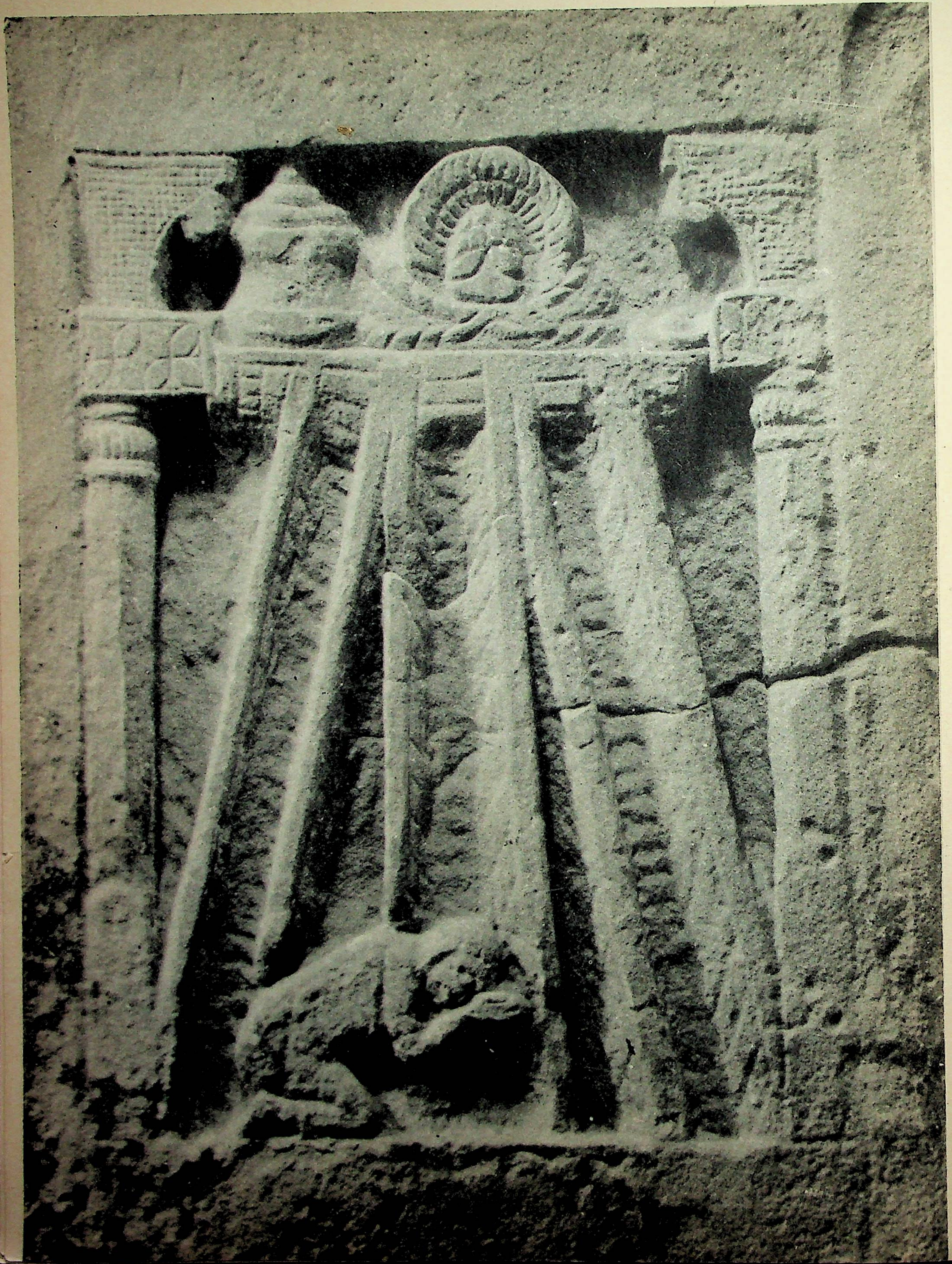
25. Tablet of homage



26. Tablet of homage showing a stupa

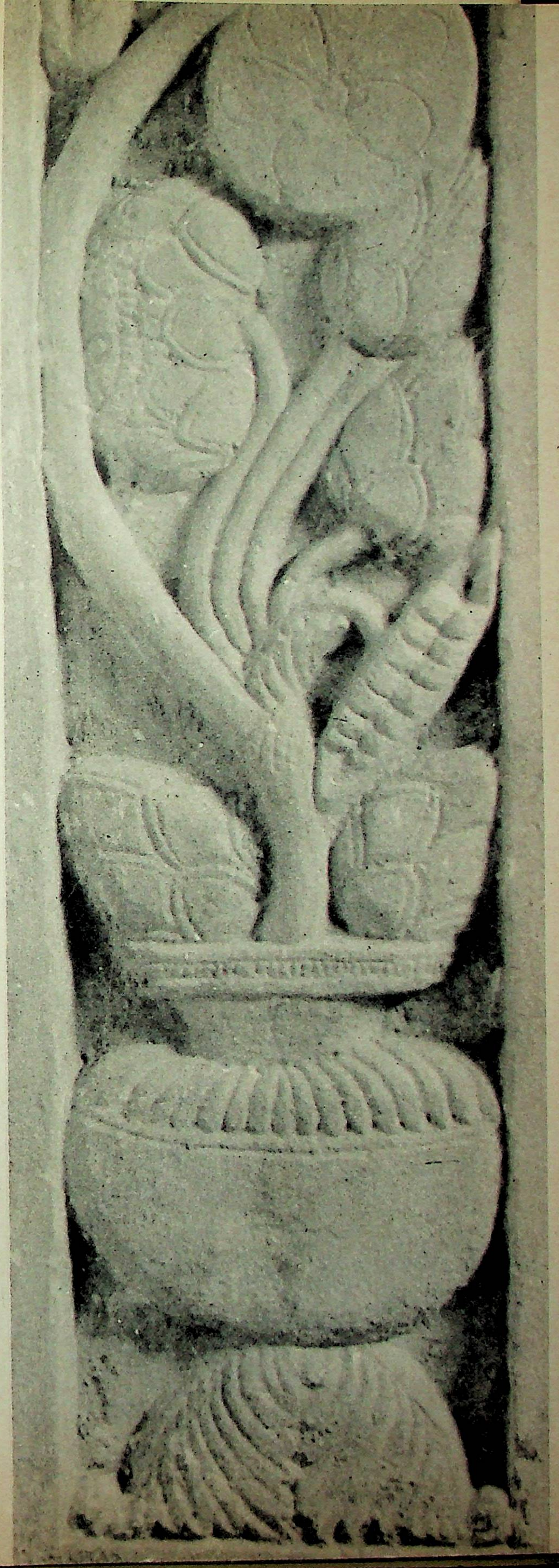
27. Halo—a symbol for the Buddha

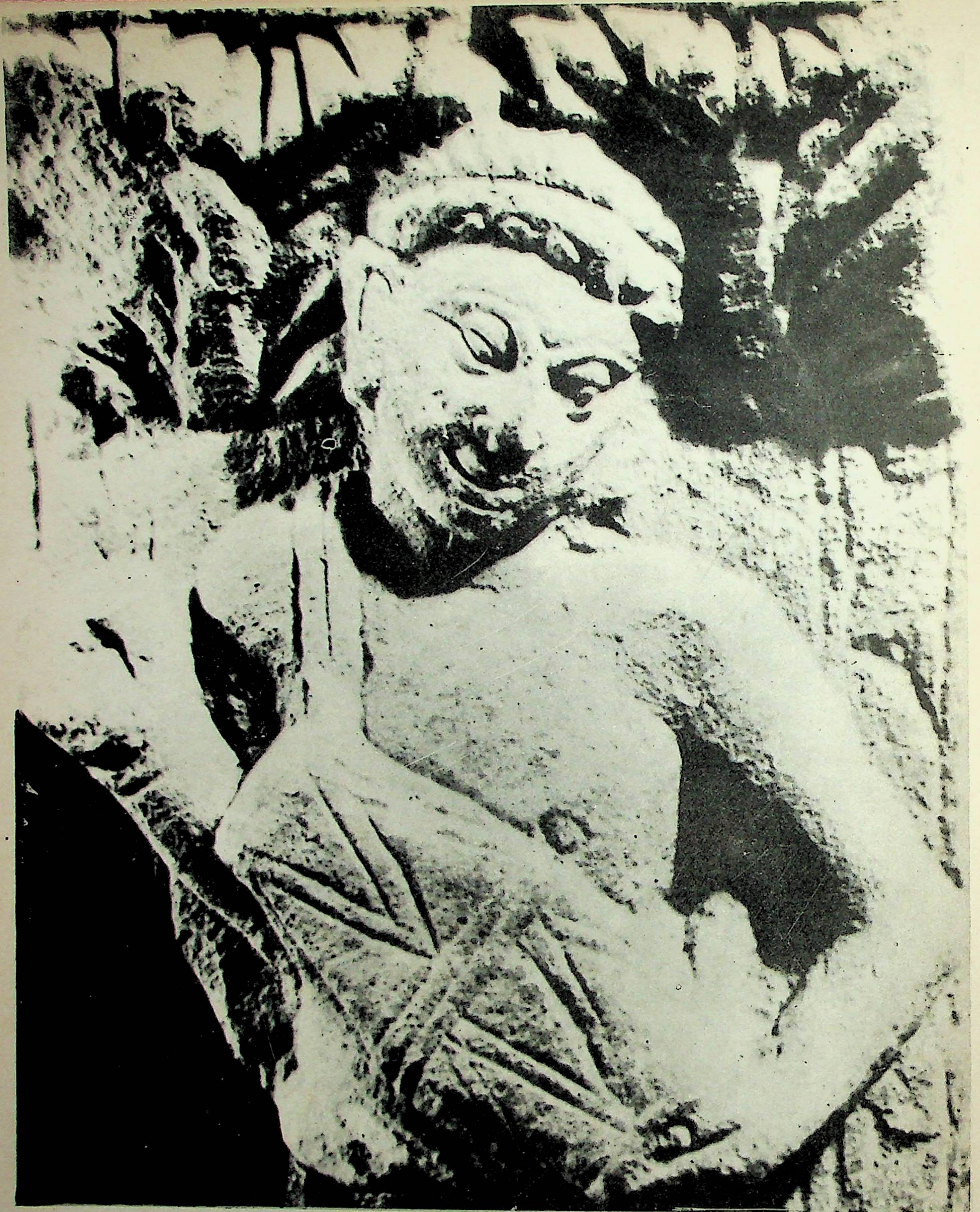




← 28. Buddha's descent from Heaven

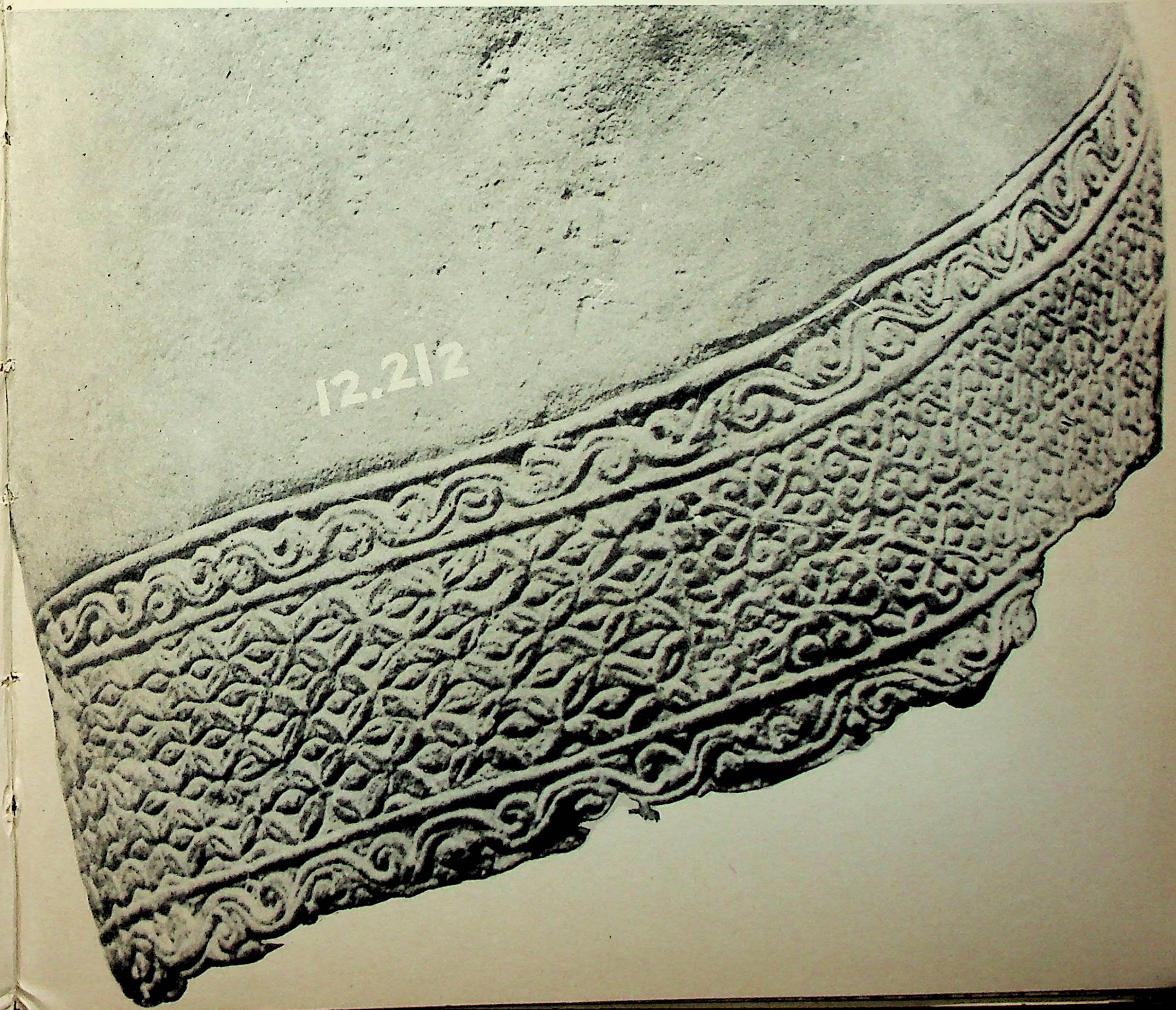
29. Full vase with lotus creeper





30 Drummer

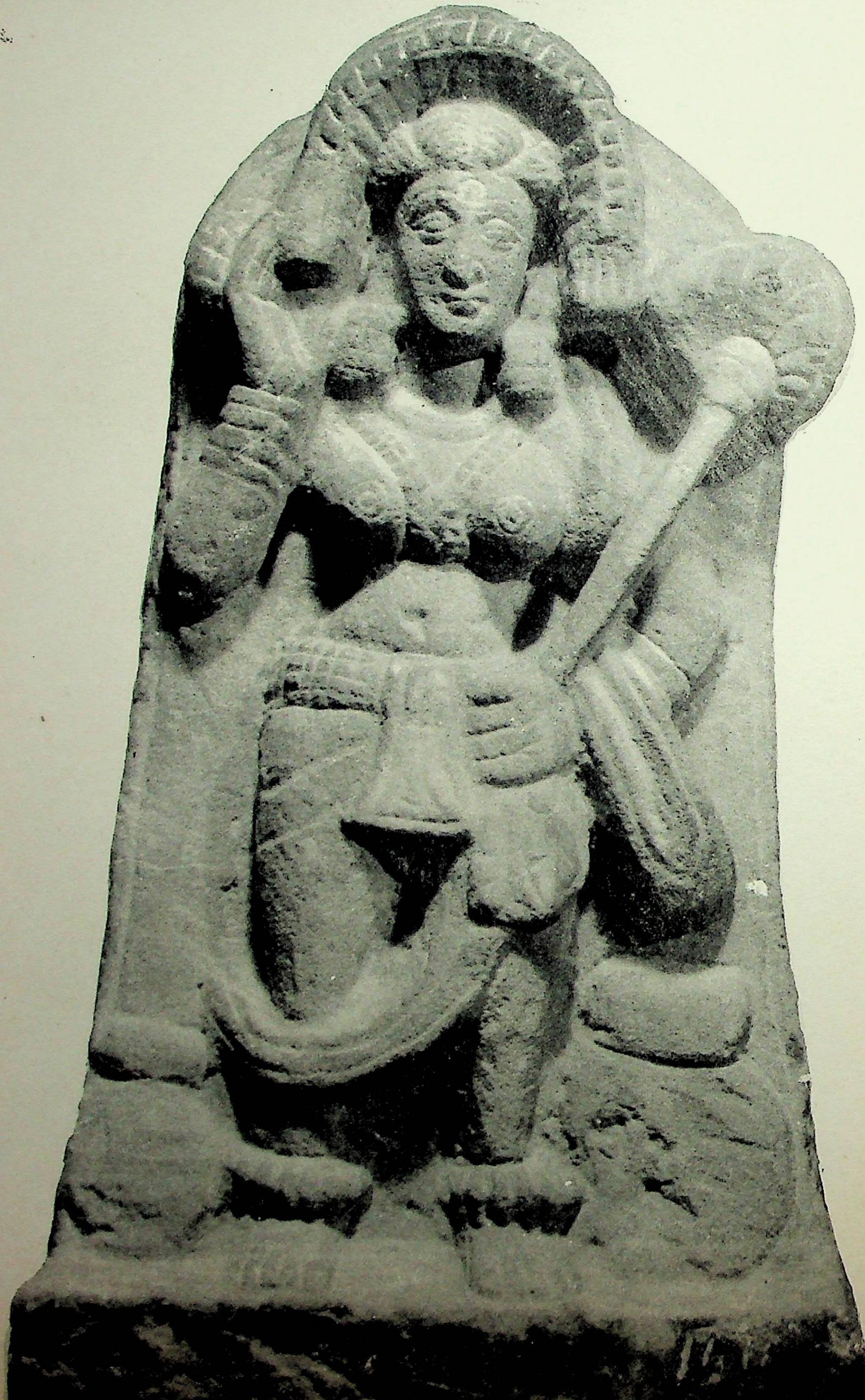
31. Kushāṇa Embroidery

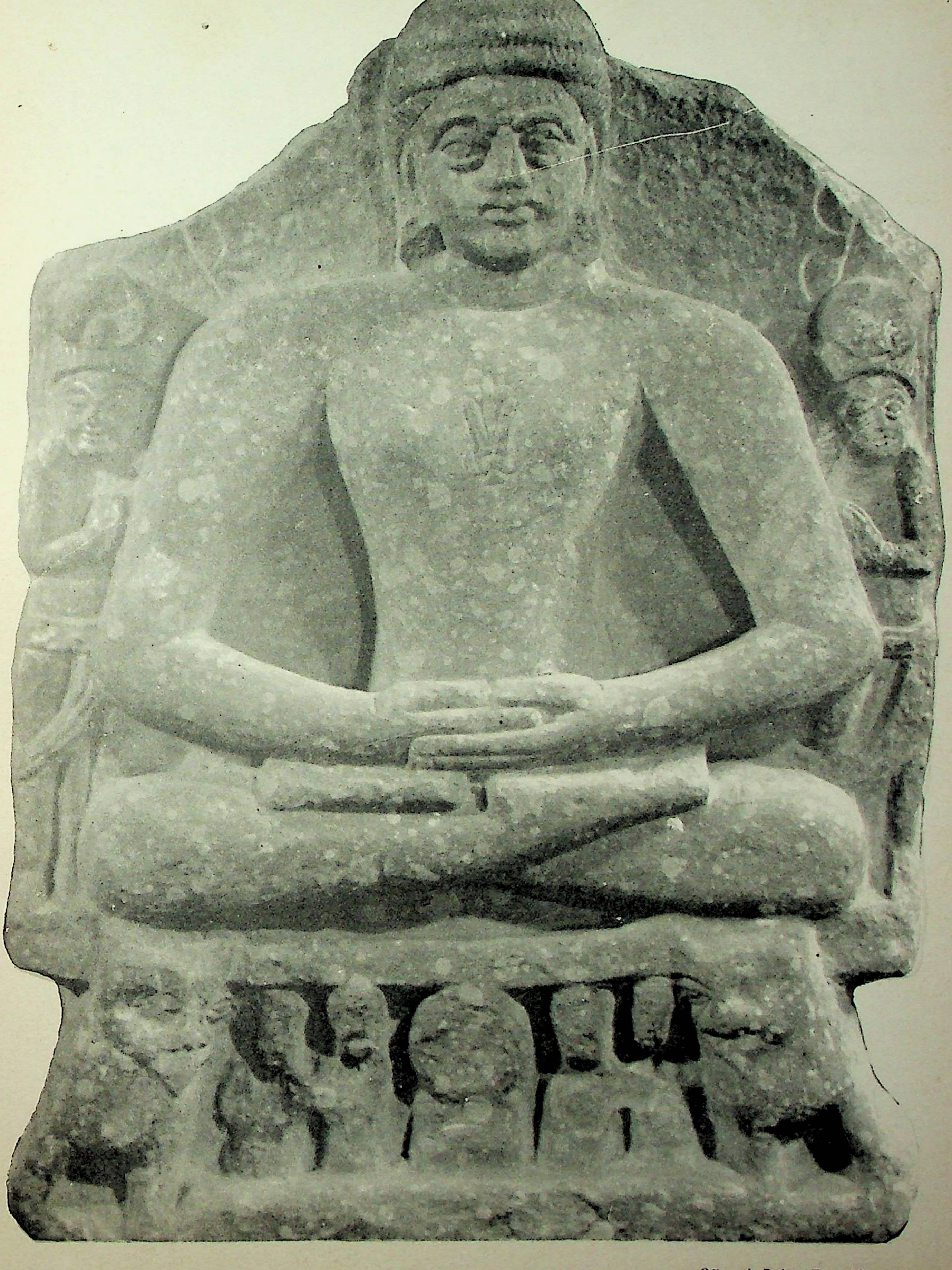


32. Royal Belt

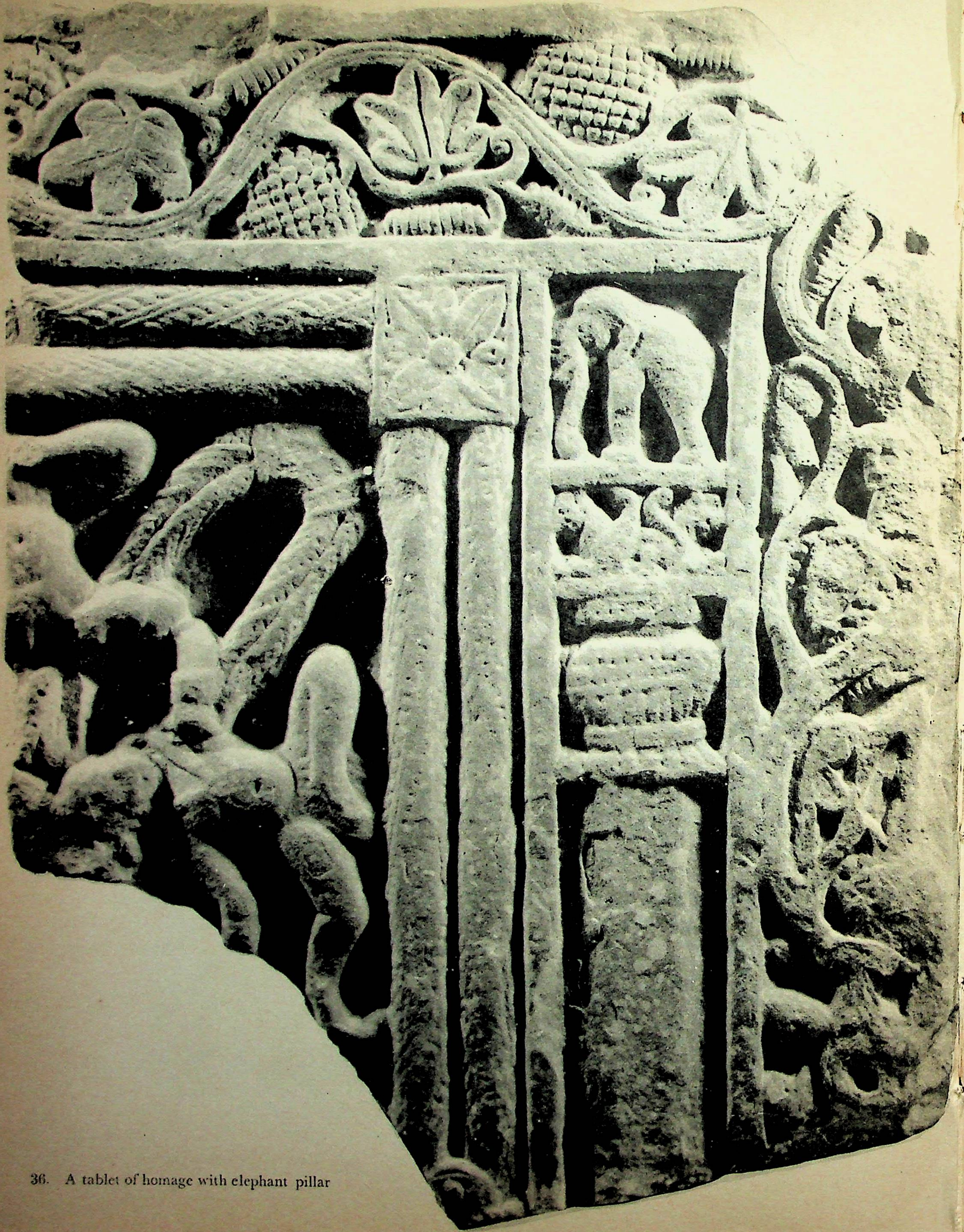
33. Lion Throne

34. Goddess Vasudhārā

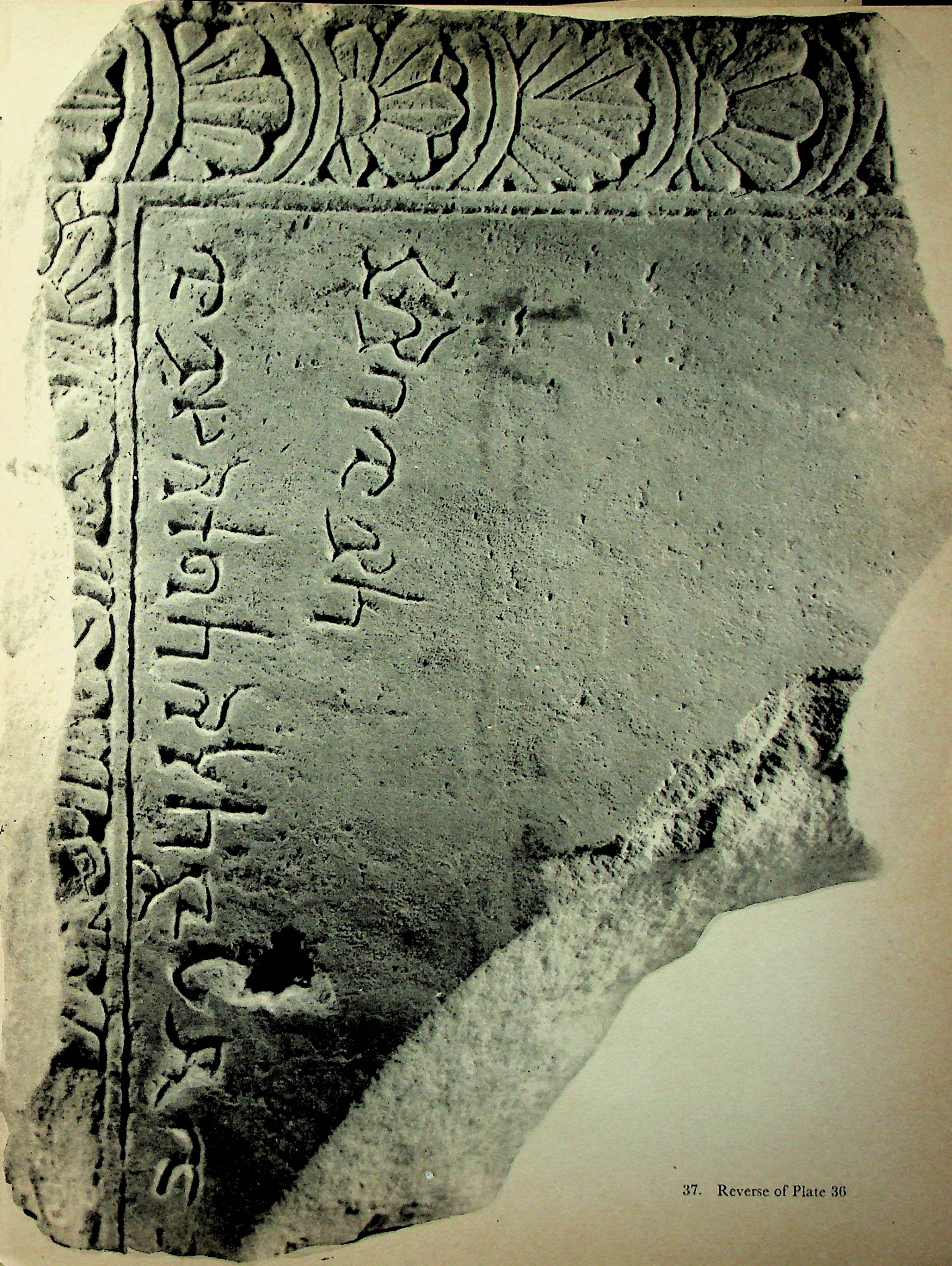




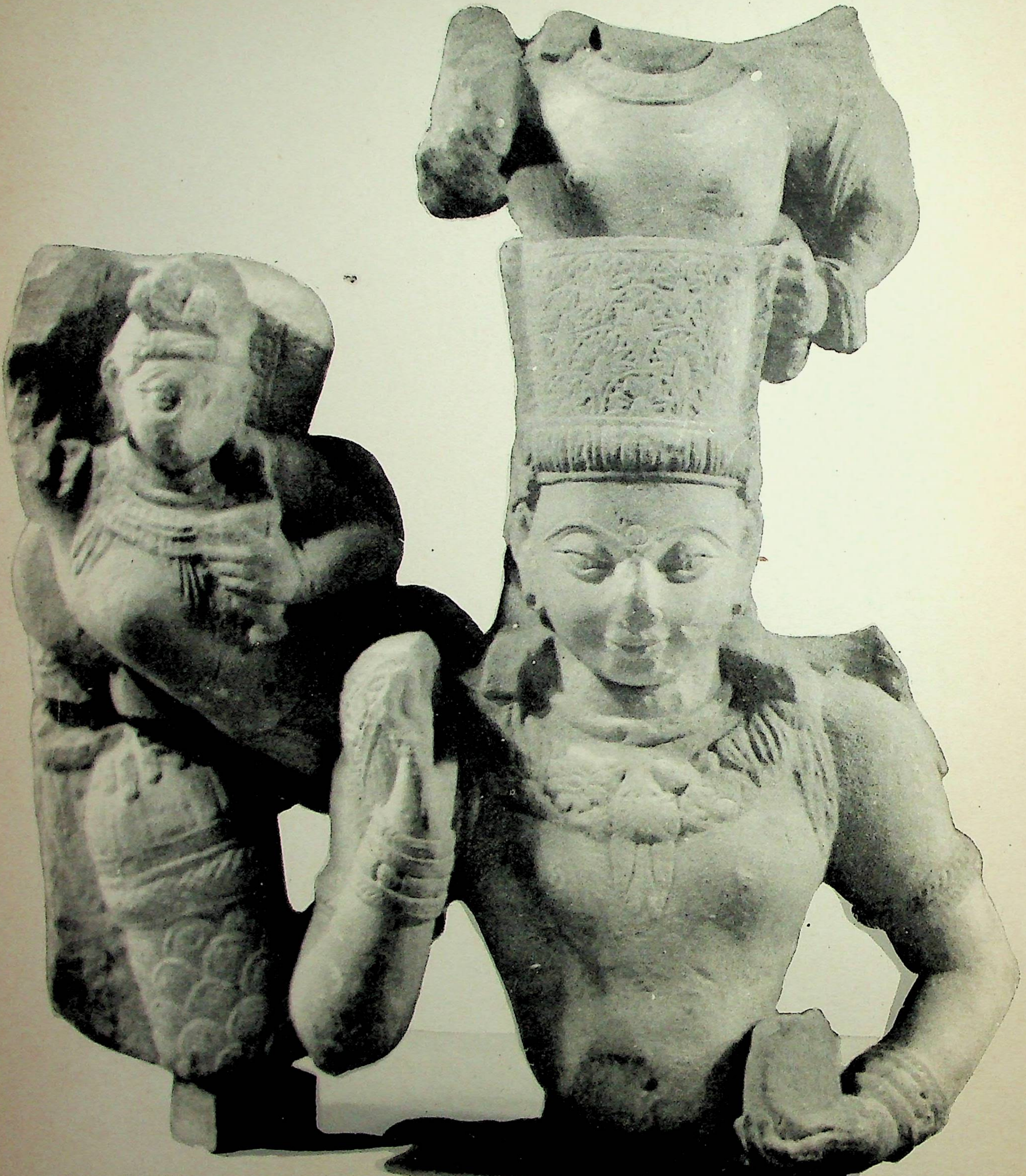
35. A Jaina Pontiff



36. A tablet of homage with elephant pillar

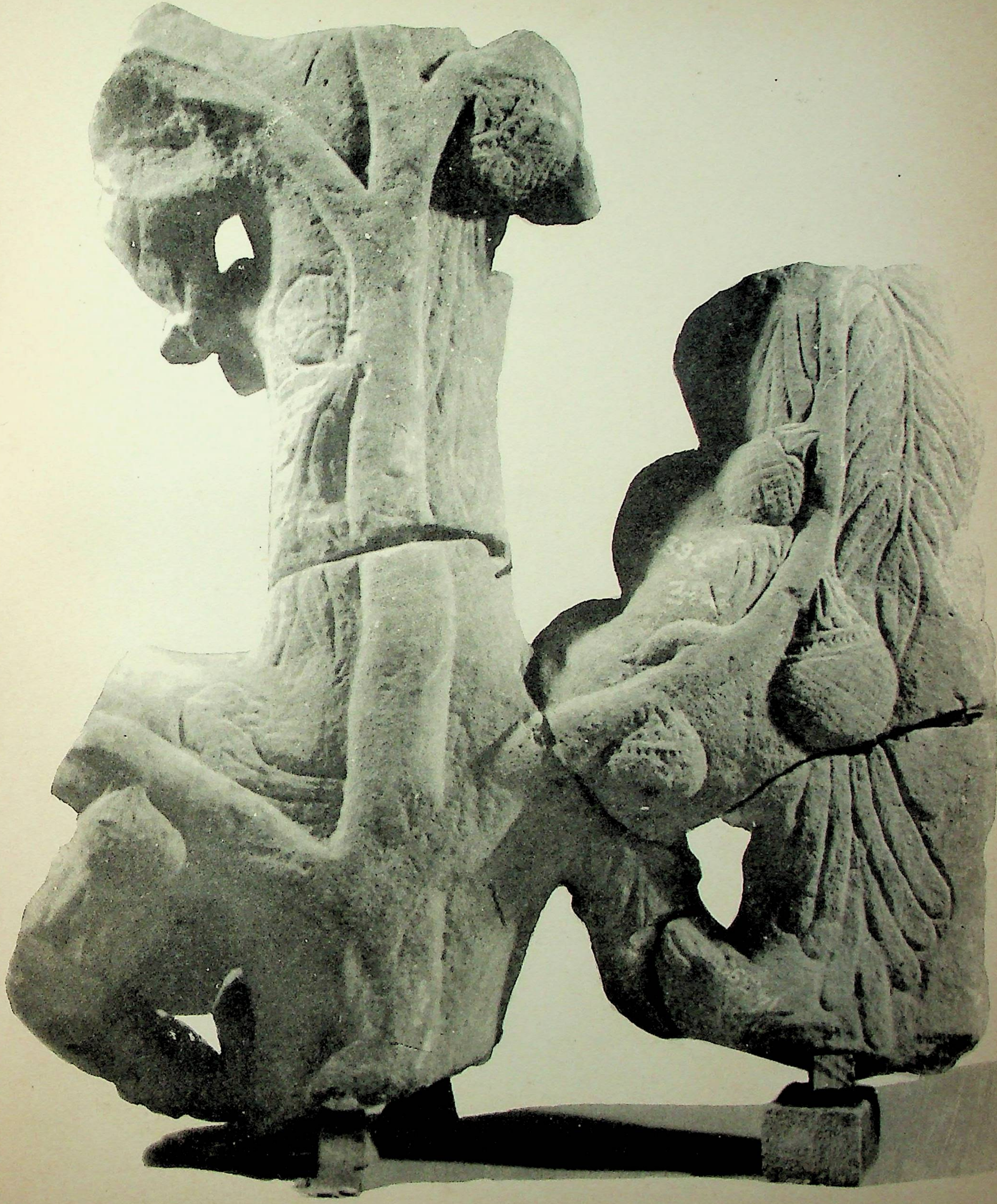


37. Reverse of Plate 36

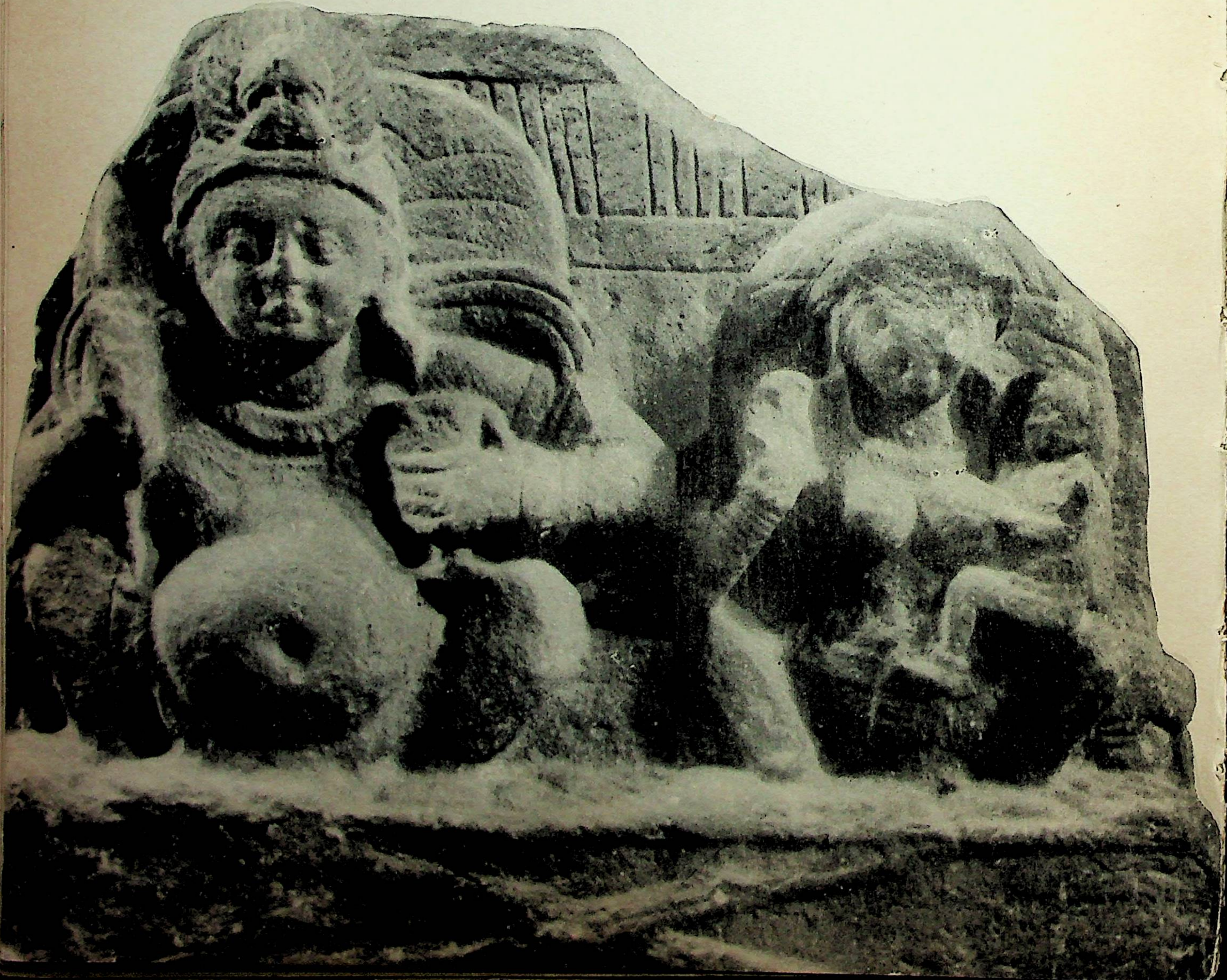


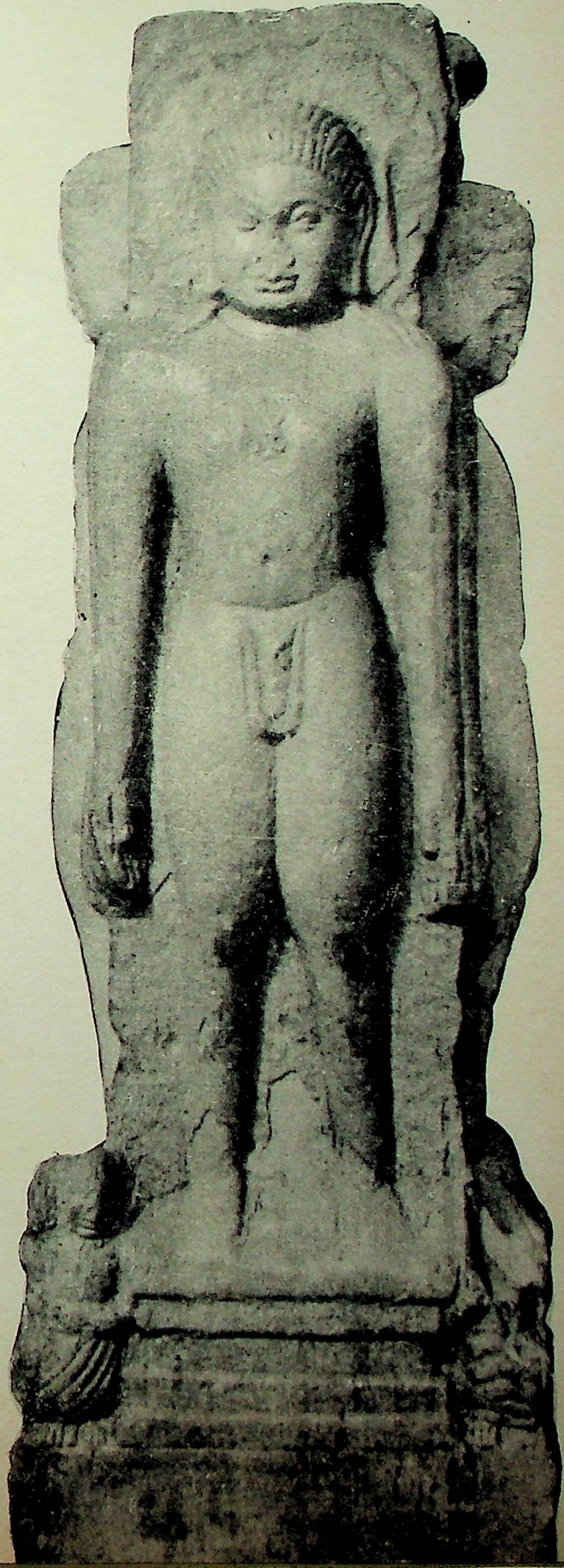
38. Vishṇu with Saṅkarshaṇa

39. Reverse of Plate 38

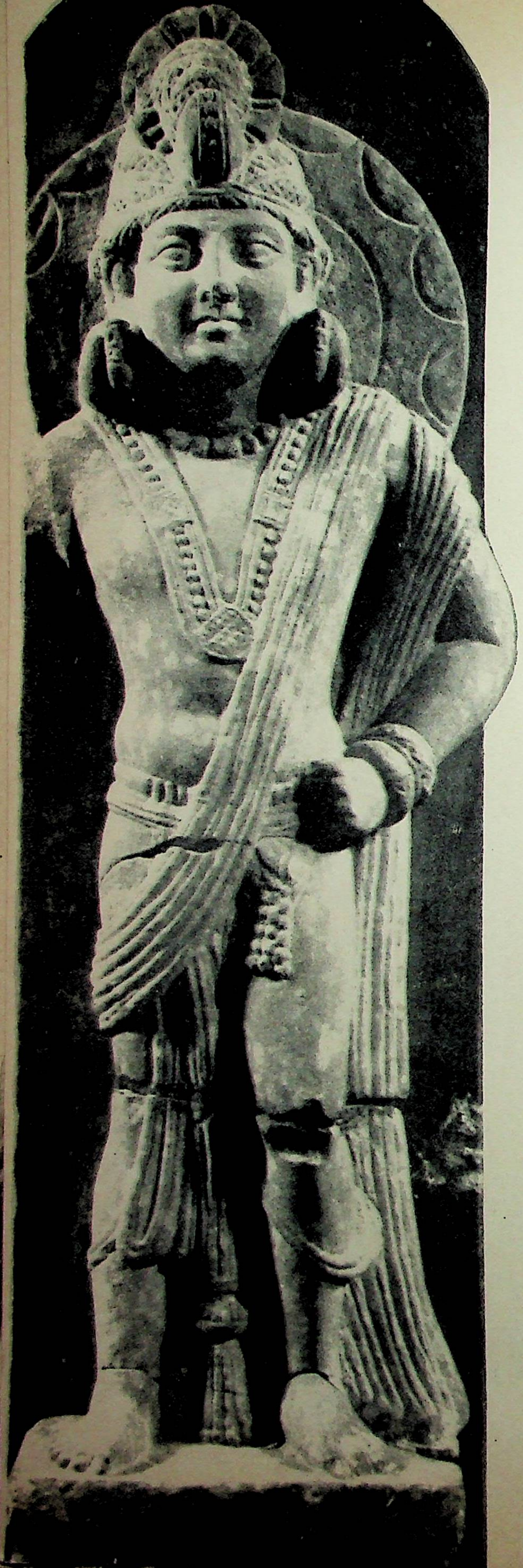


40. Kubera and Hāriti

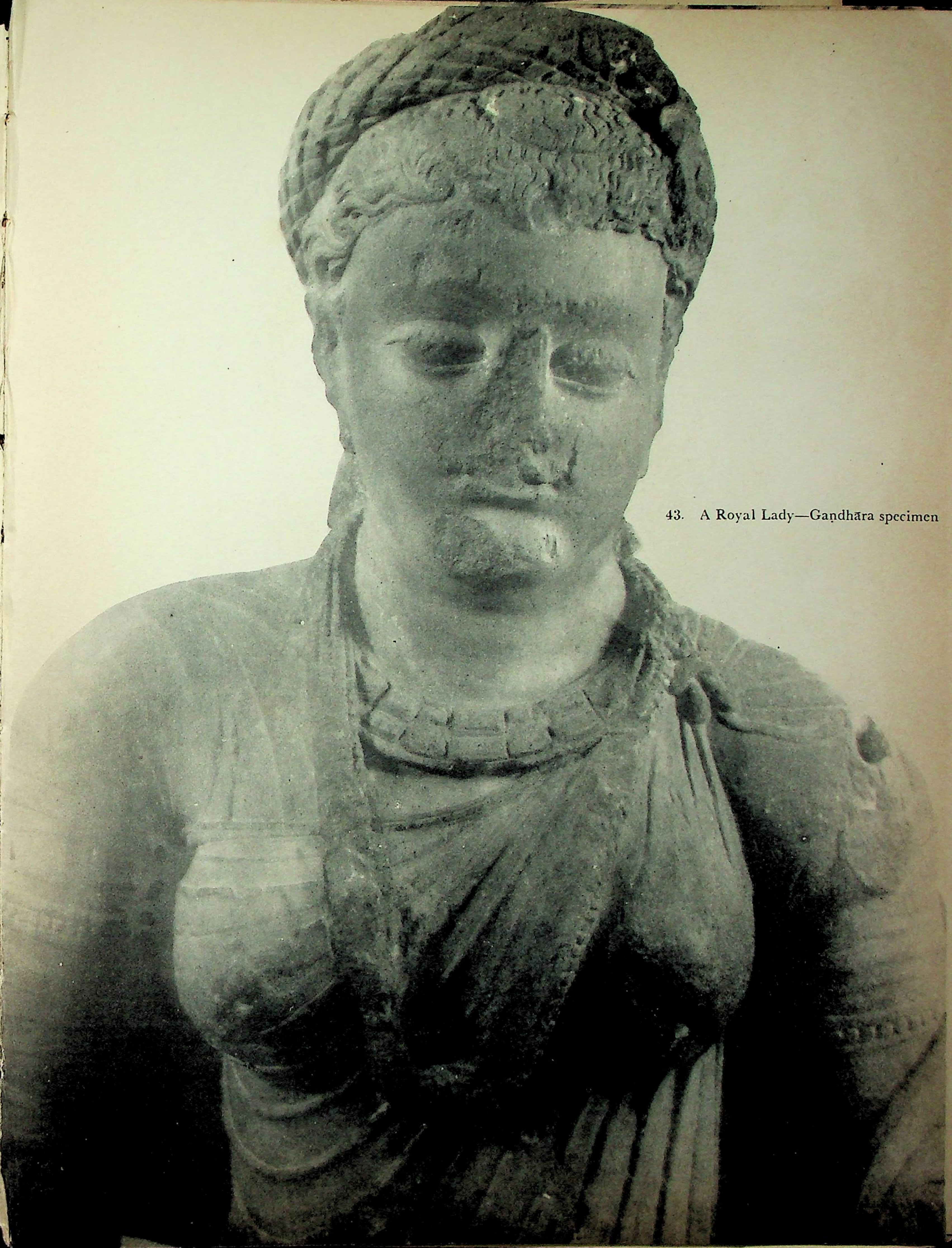




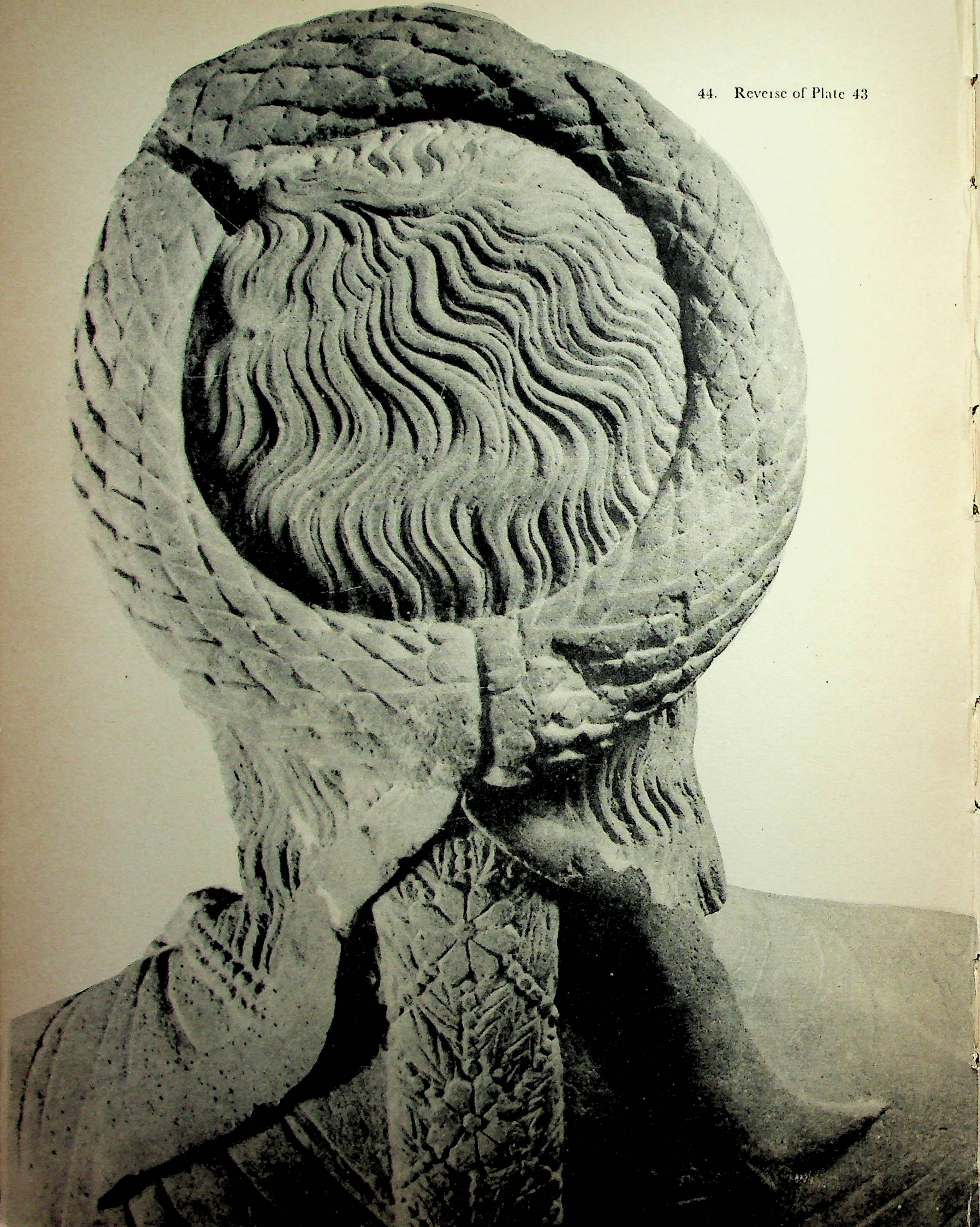
41. A Jaina fourfold image



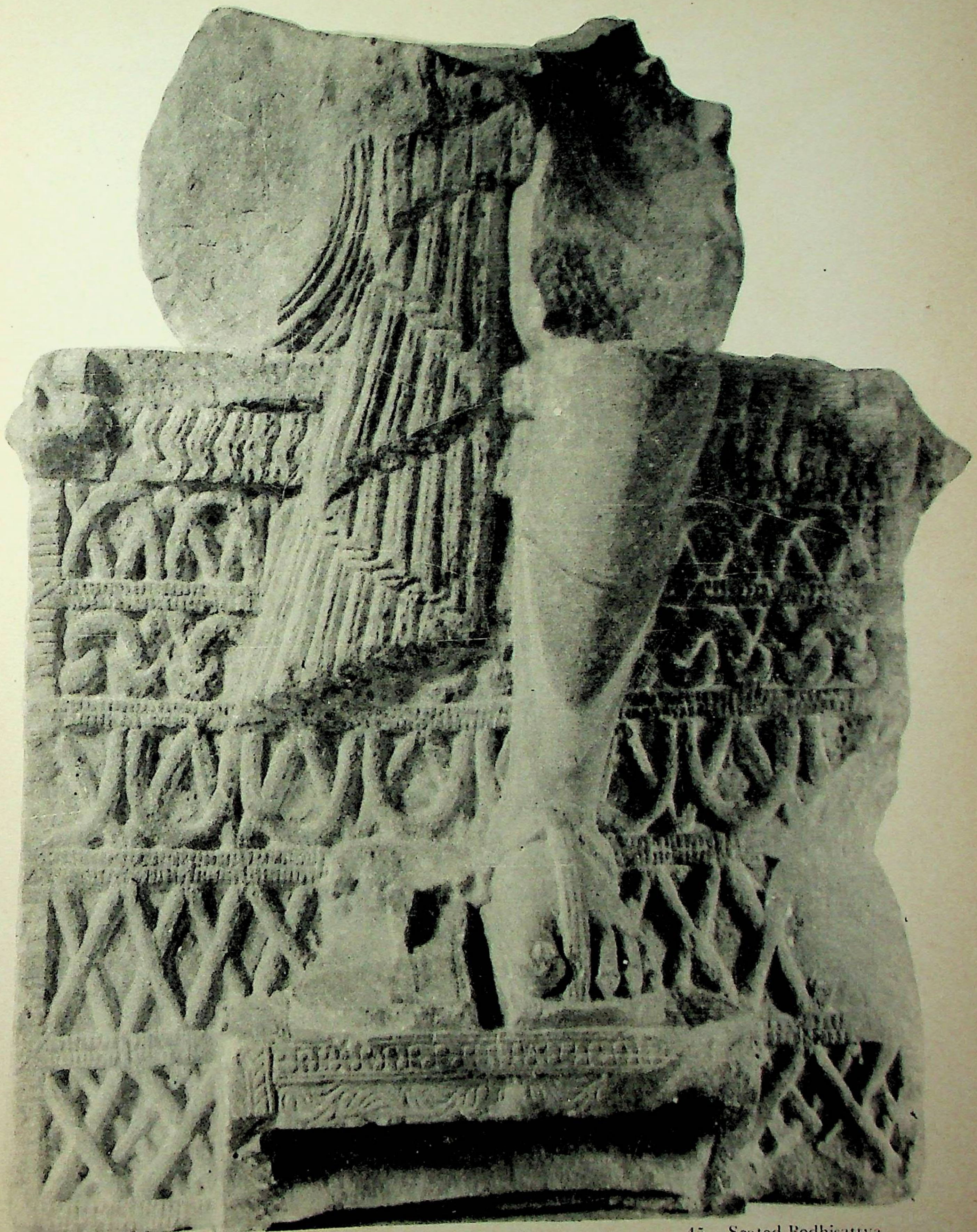
42. Bodhisattva



43. A Royal Lady—Gaṇdhāra specimen

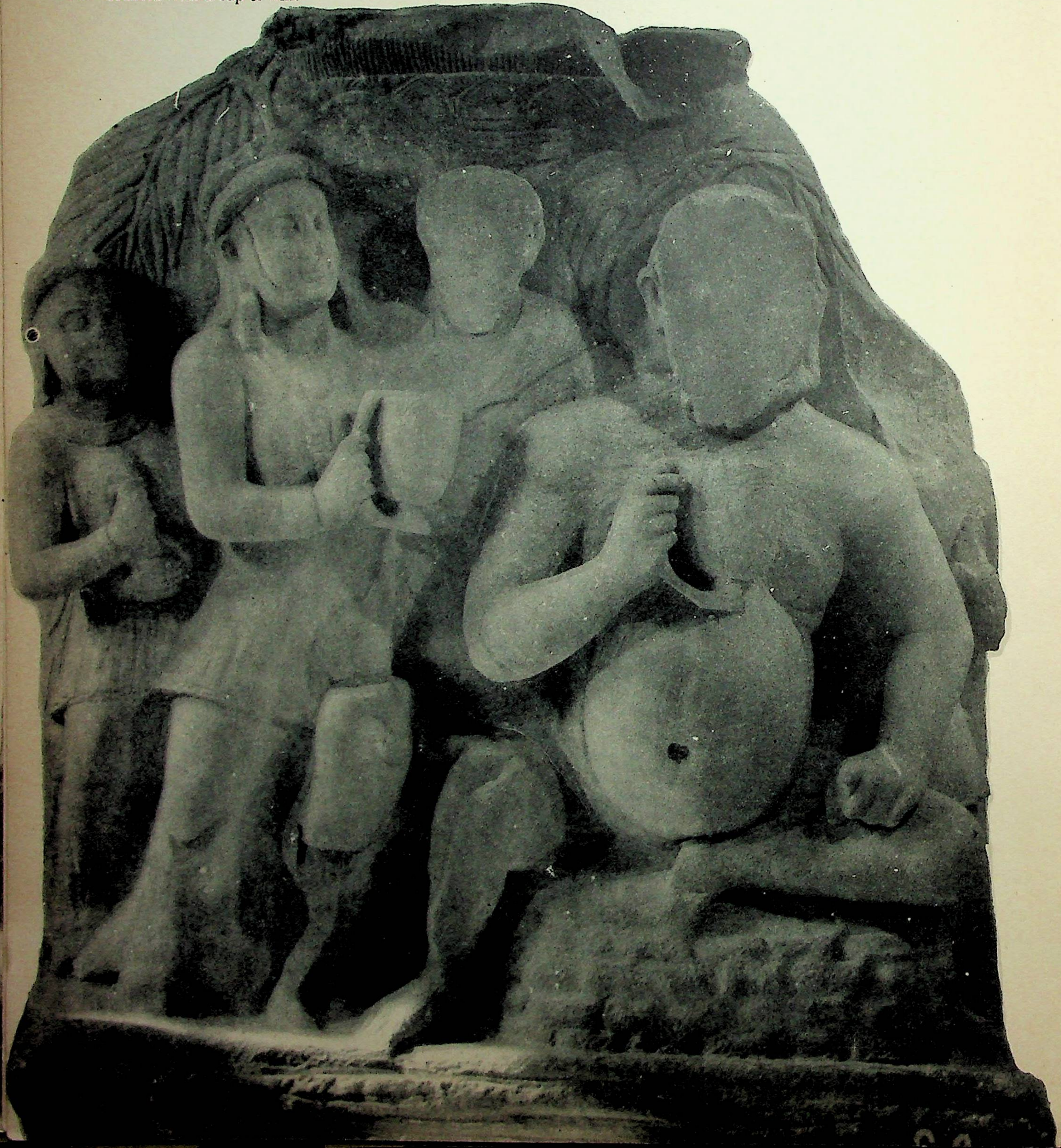


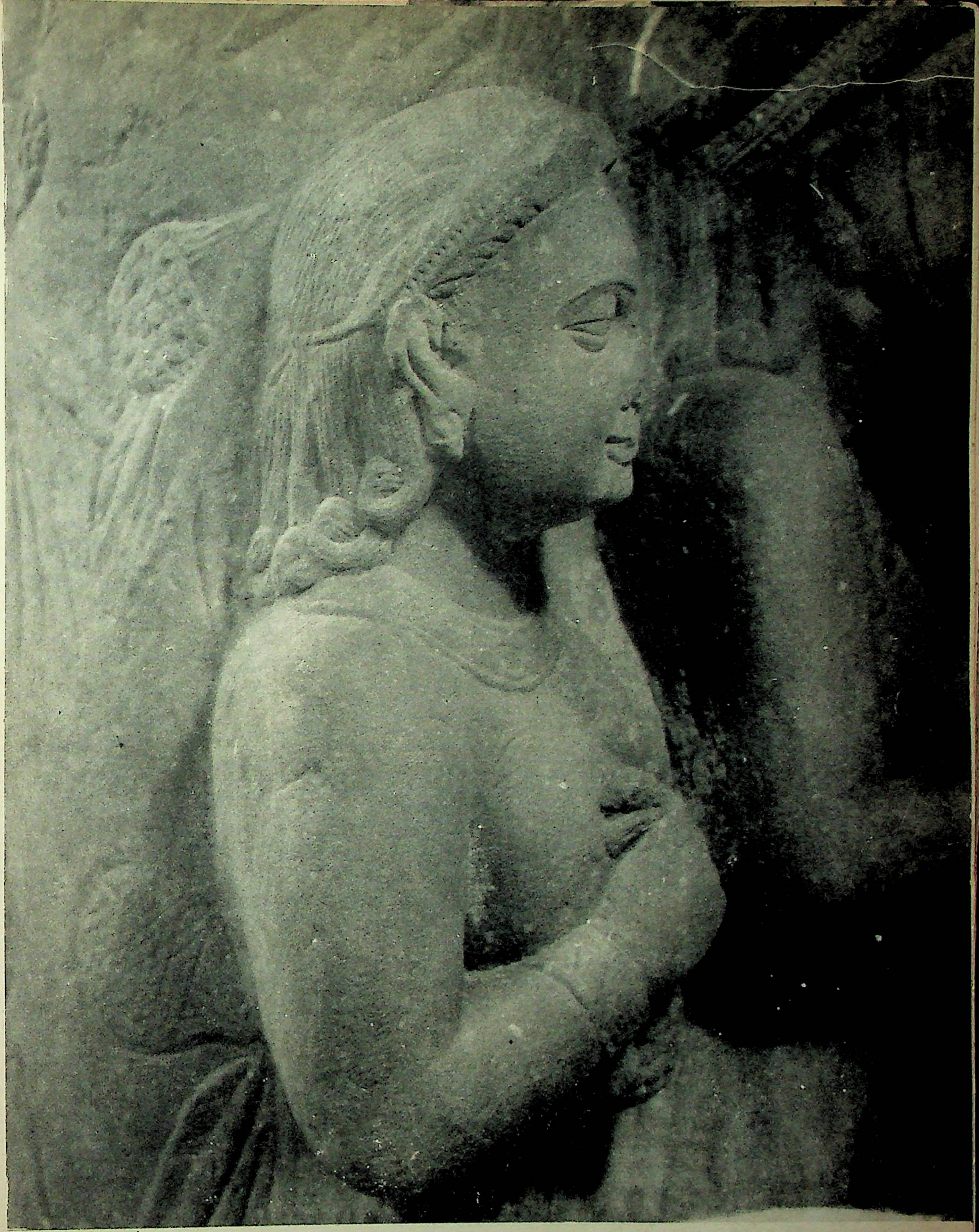
44. Reverse of Plate 43



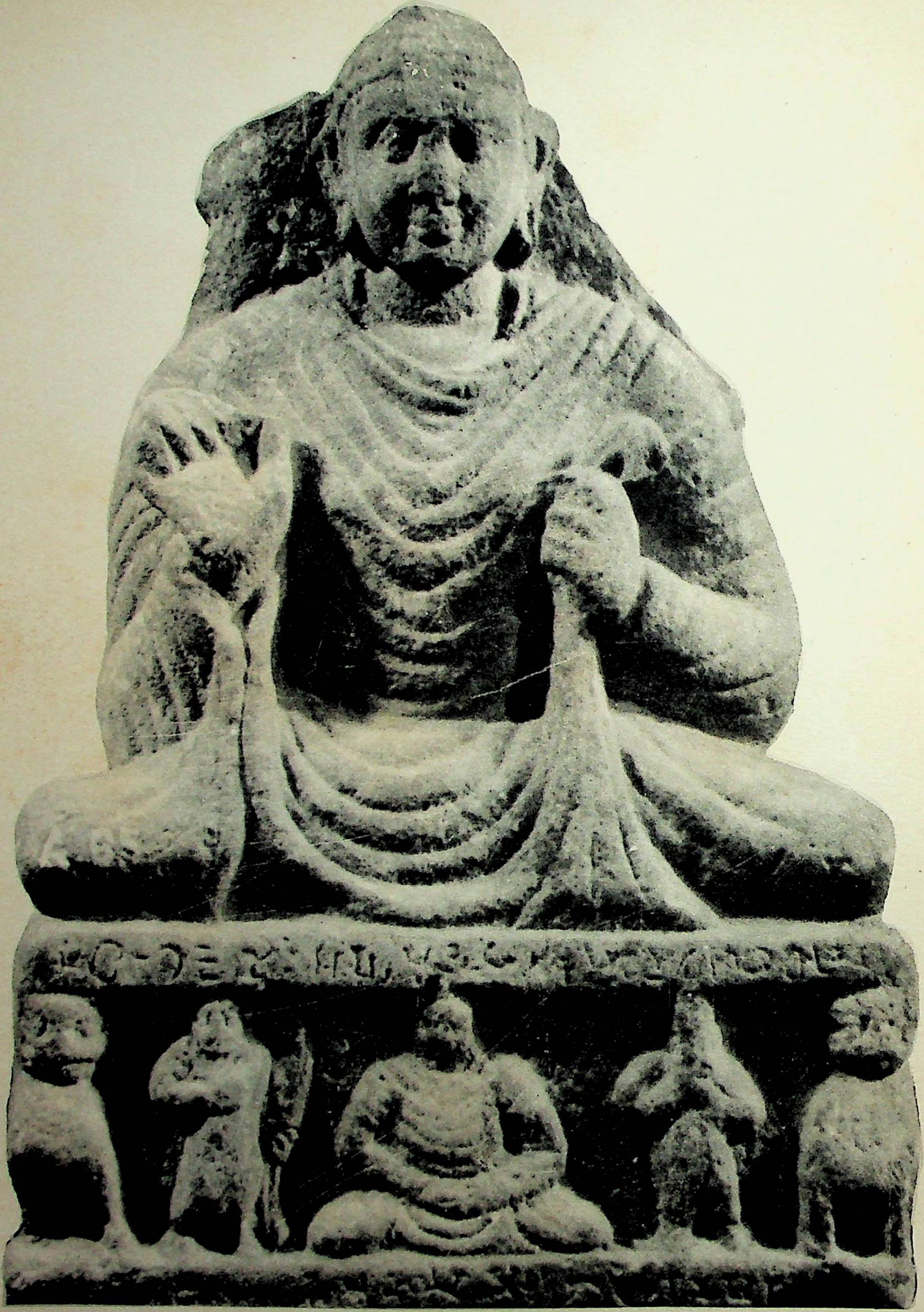
45. Seated Bodhisattva

46. Kubera with a cup of wine

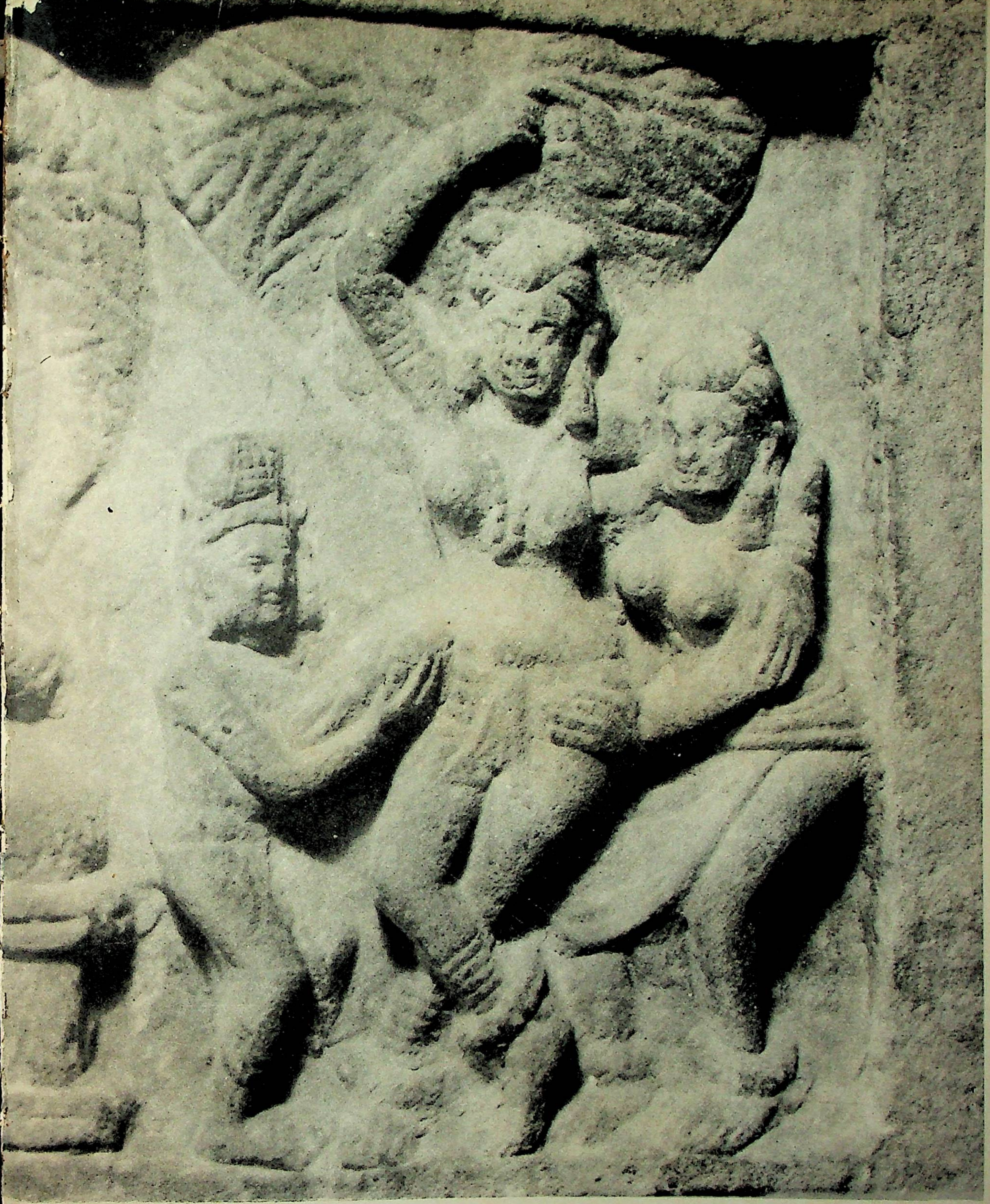




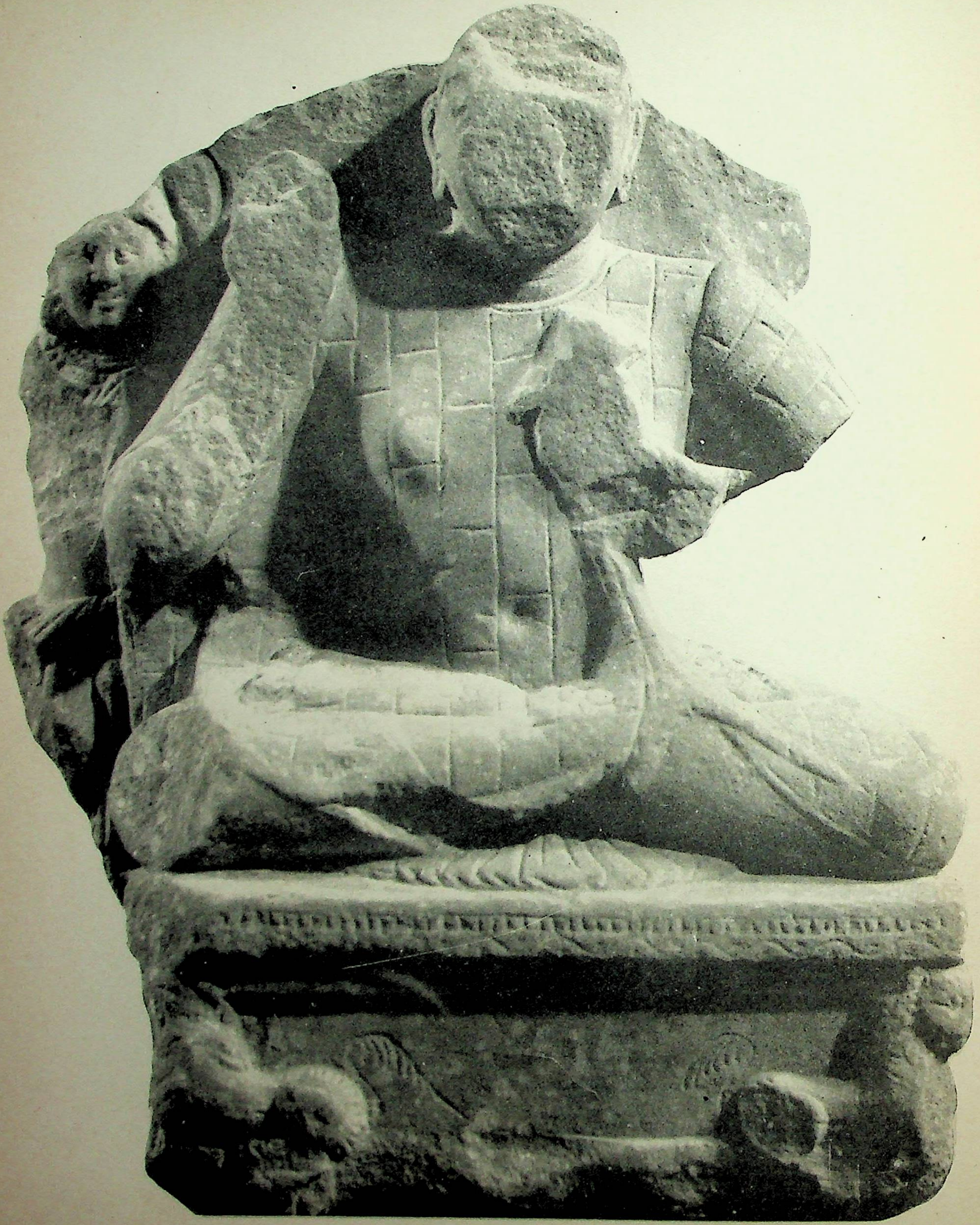
47. Attendant of Kubera



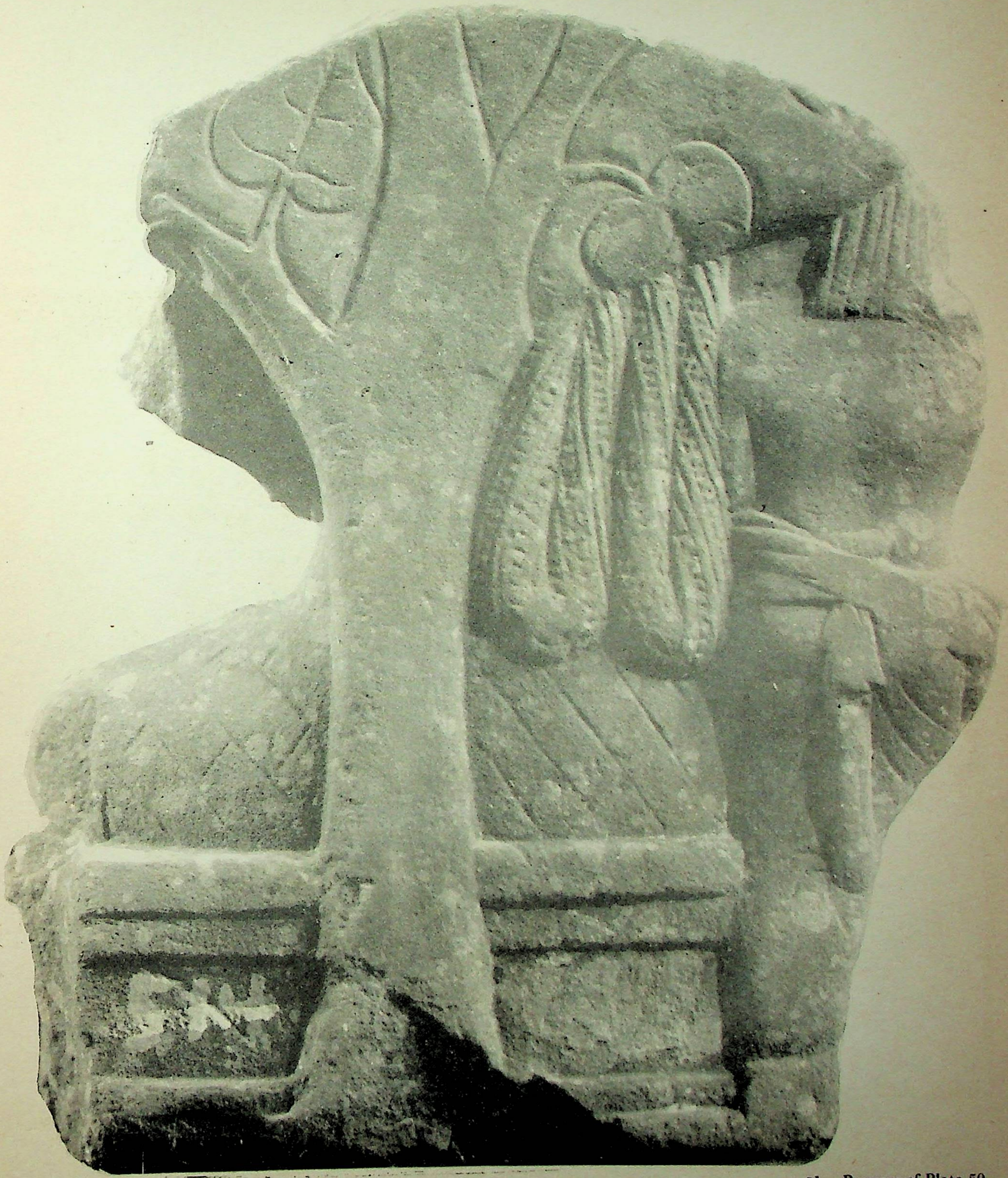
48. Buddha, showing Gandhāra influence



49. Birth of the Buddha

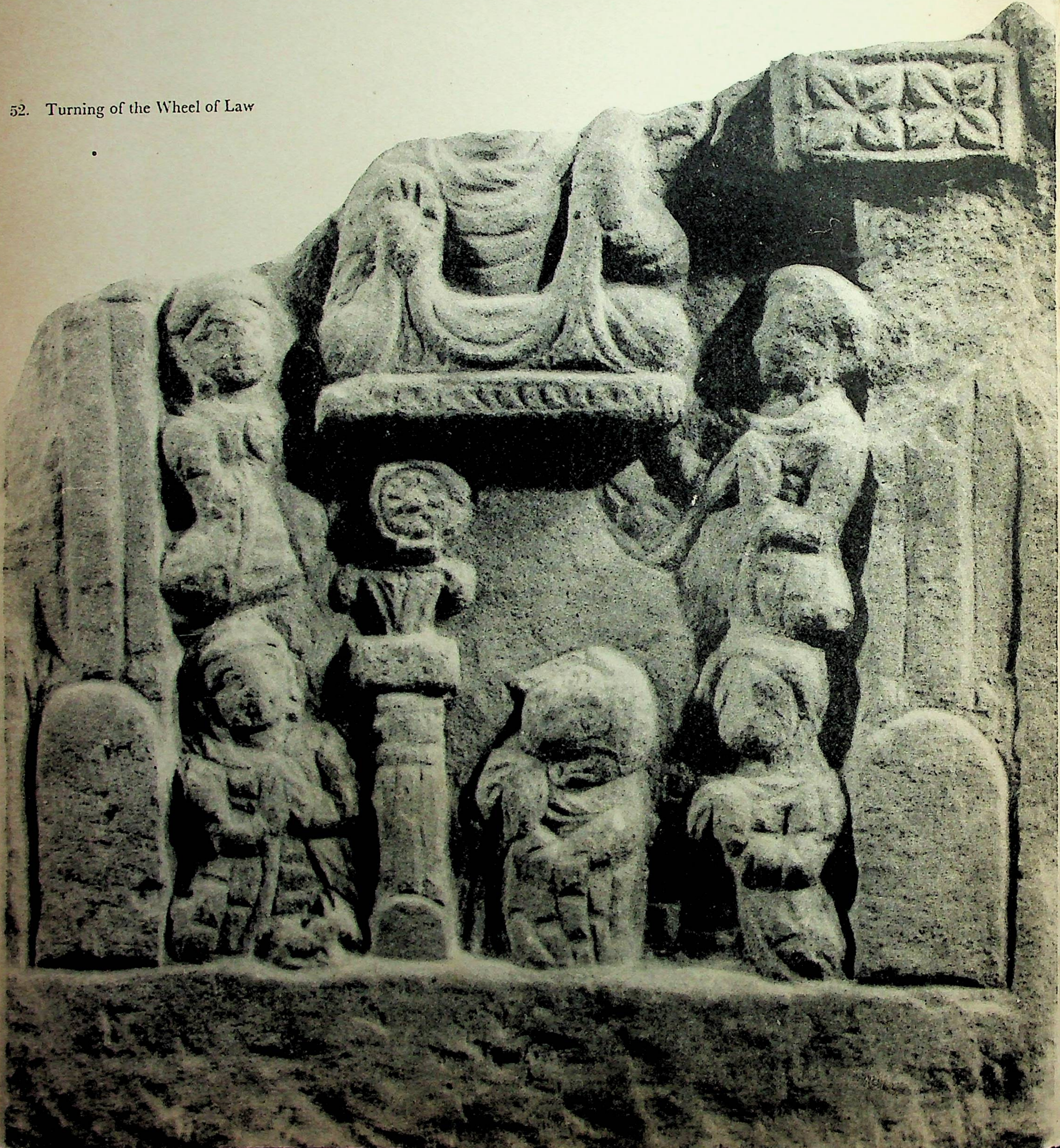


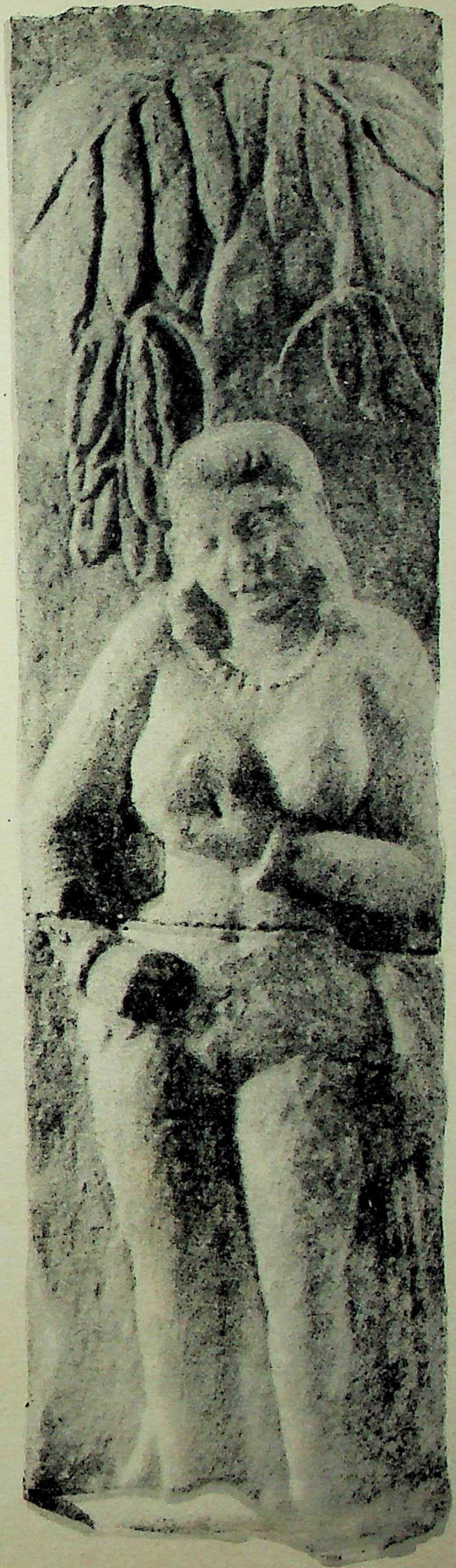
50. Buddha in monastic garb



51. Reverse of Plate 50

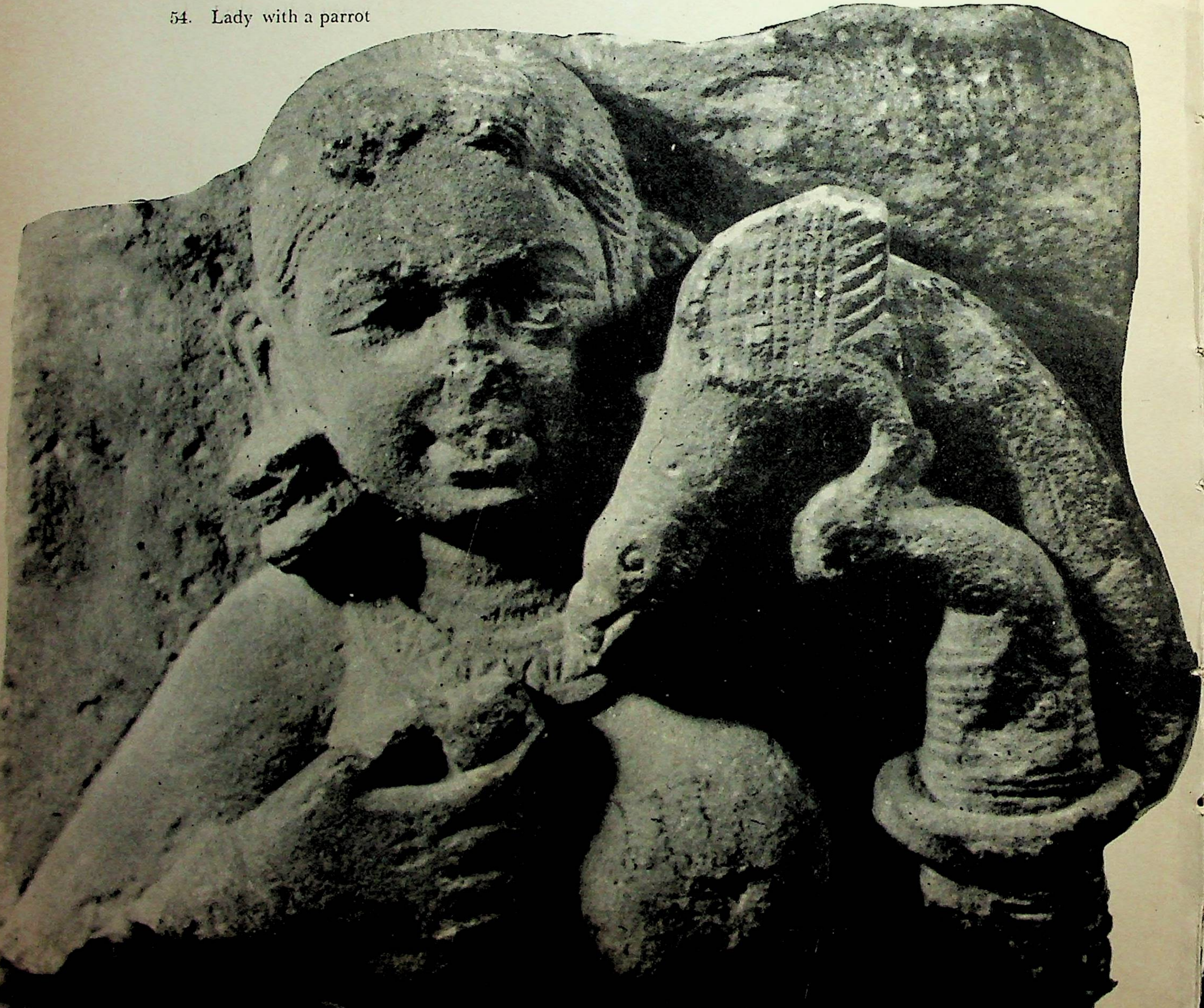
52. Turning of the Wheel of Law



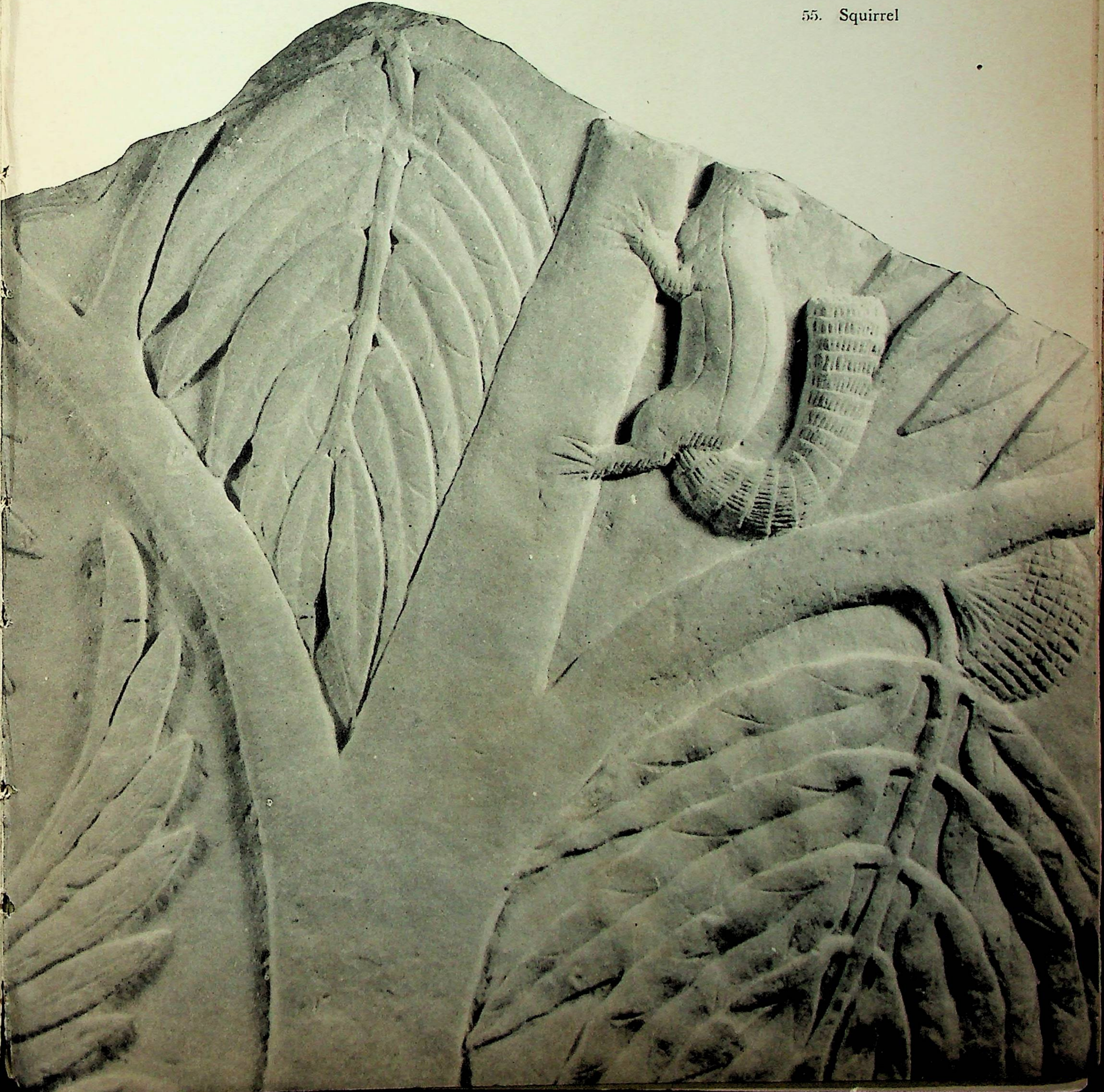


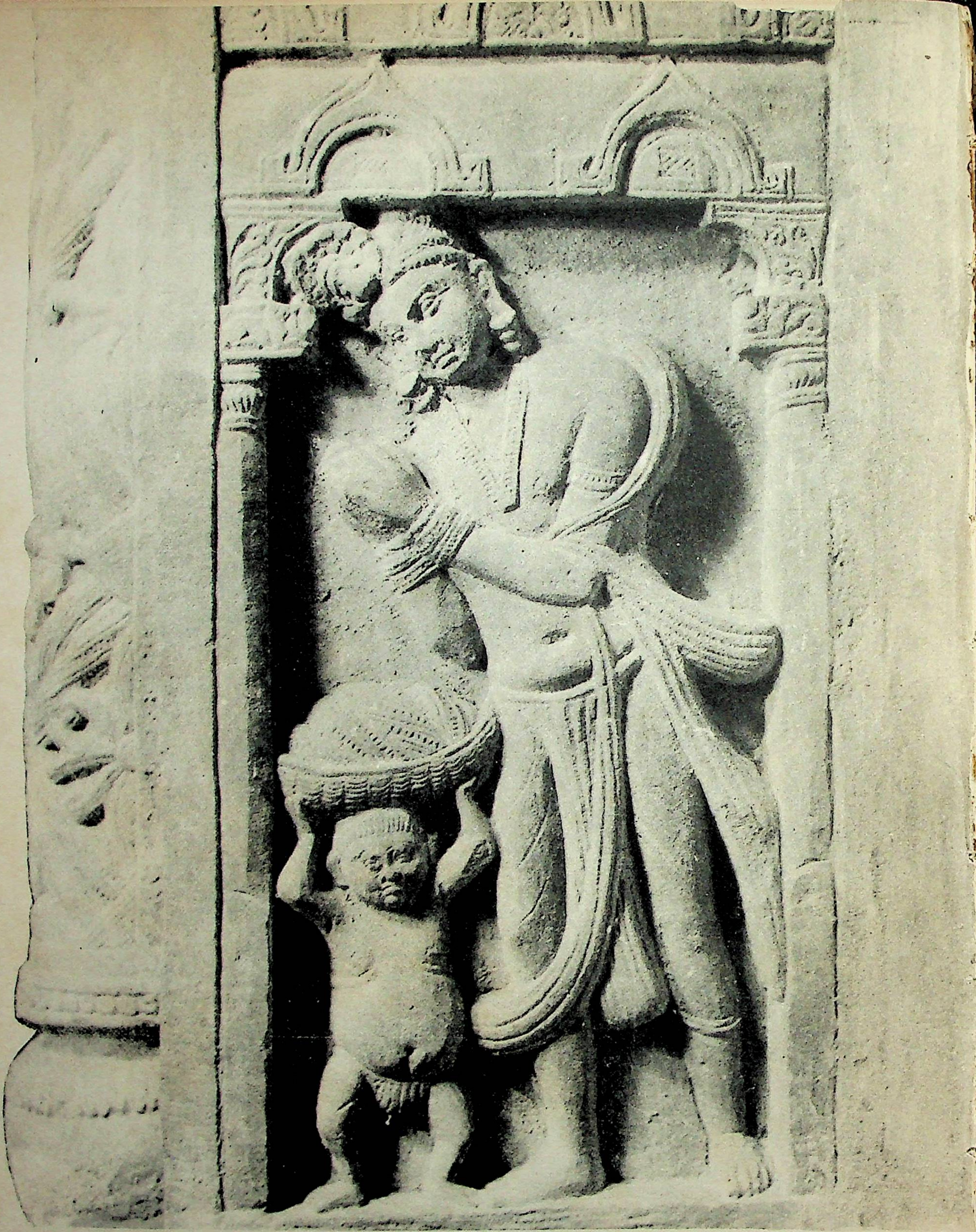
53. Lady exposing breasts

54. Lady with a parrot



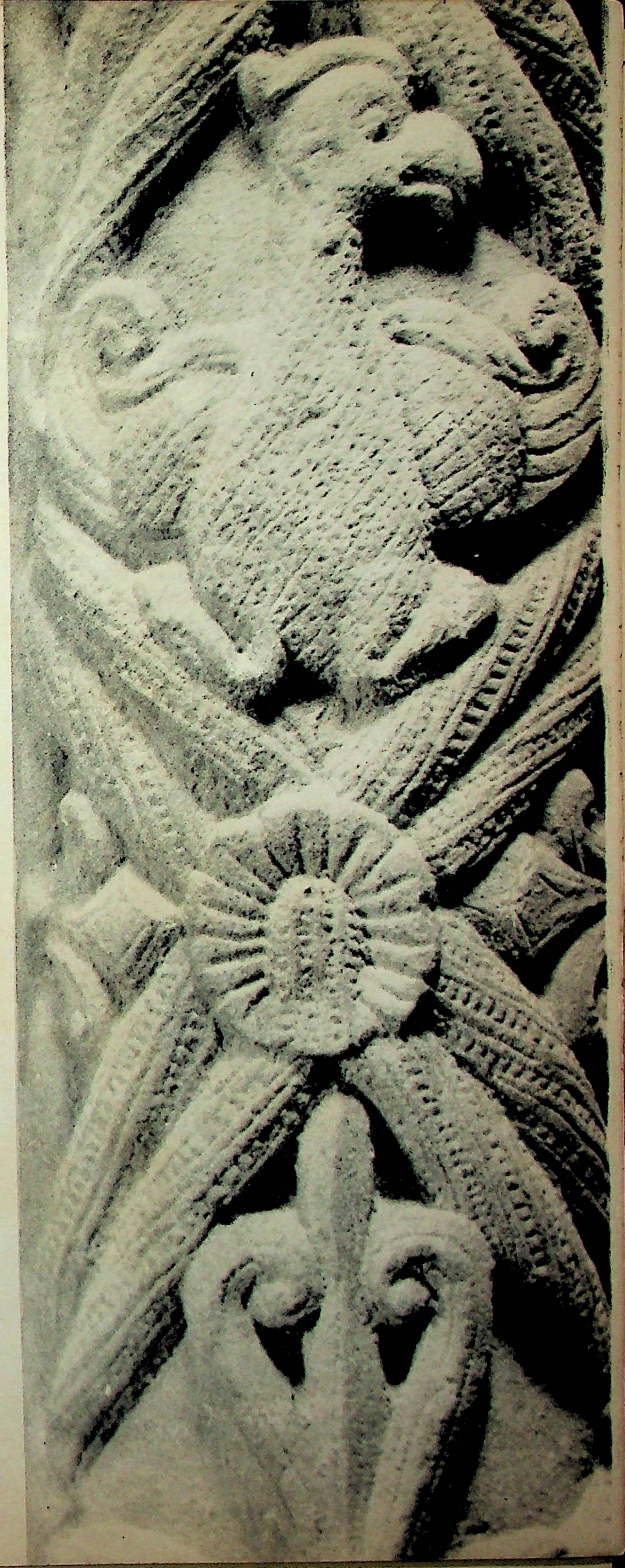
55. Squirrel

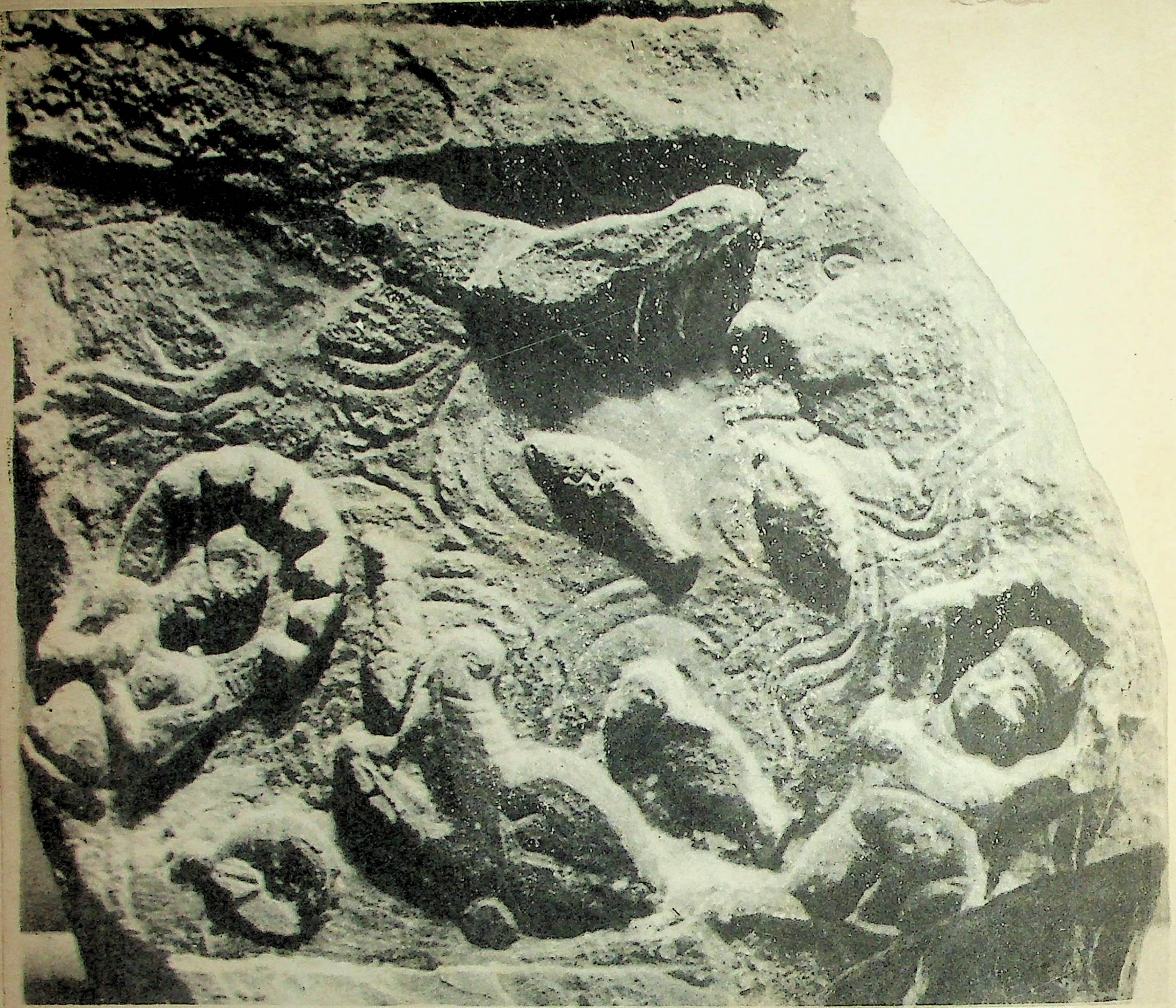




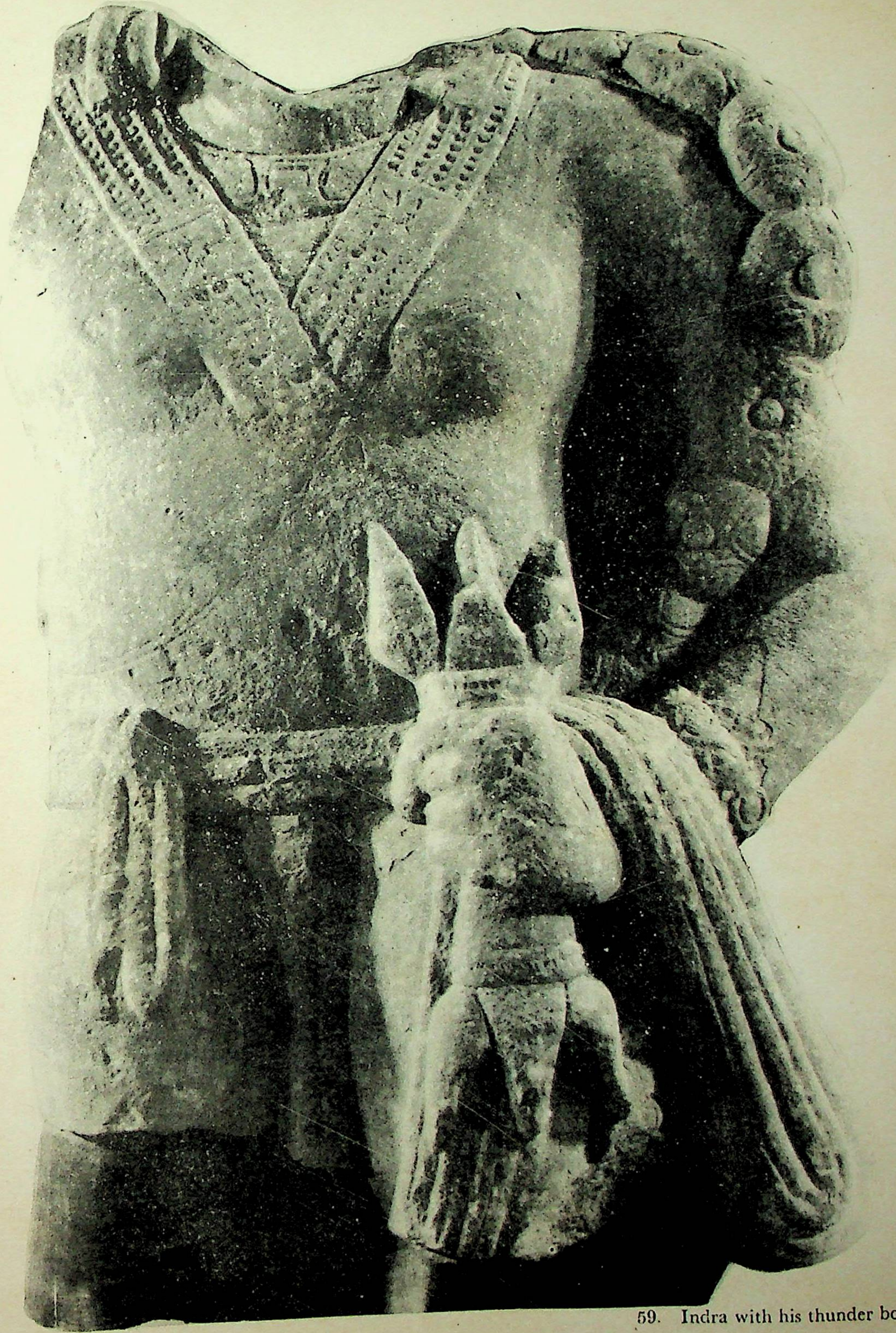
56. Prince in namaskāra pose

57. Garuḍa and Srivatsa

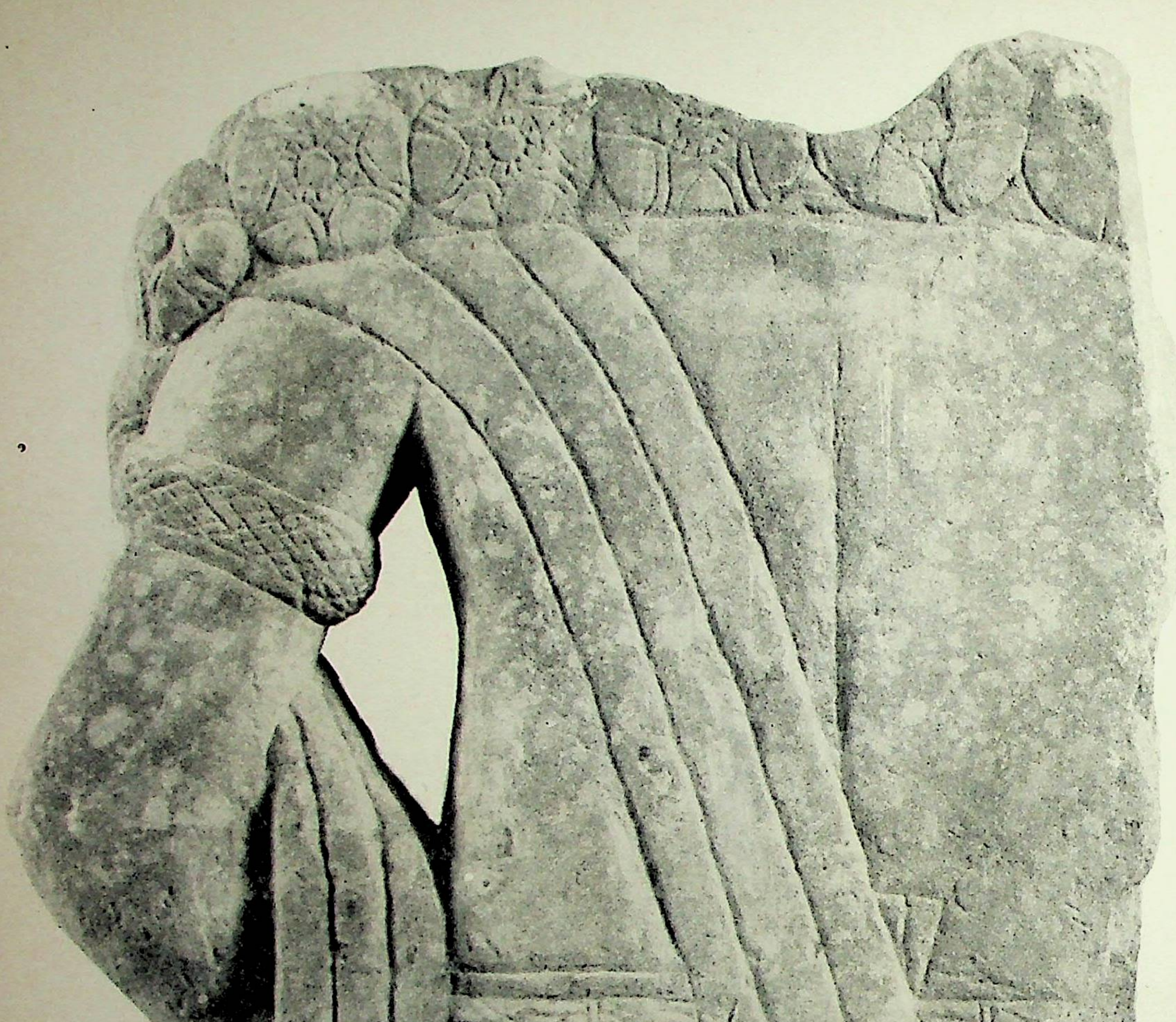




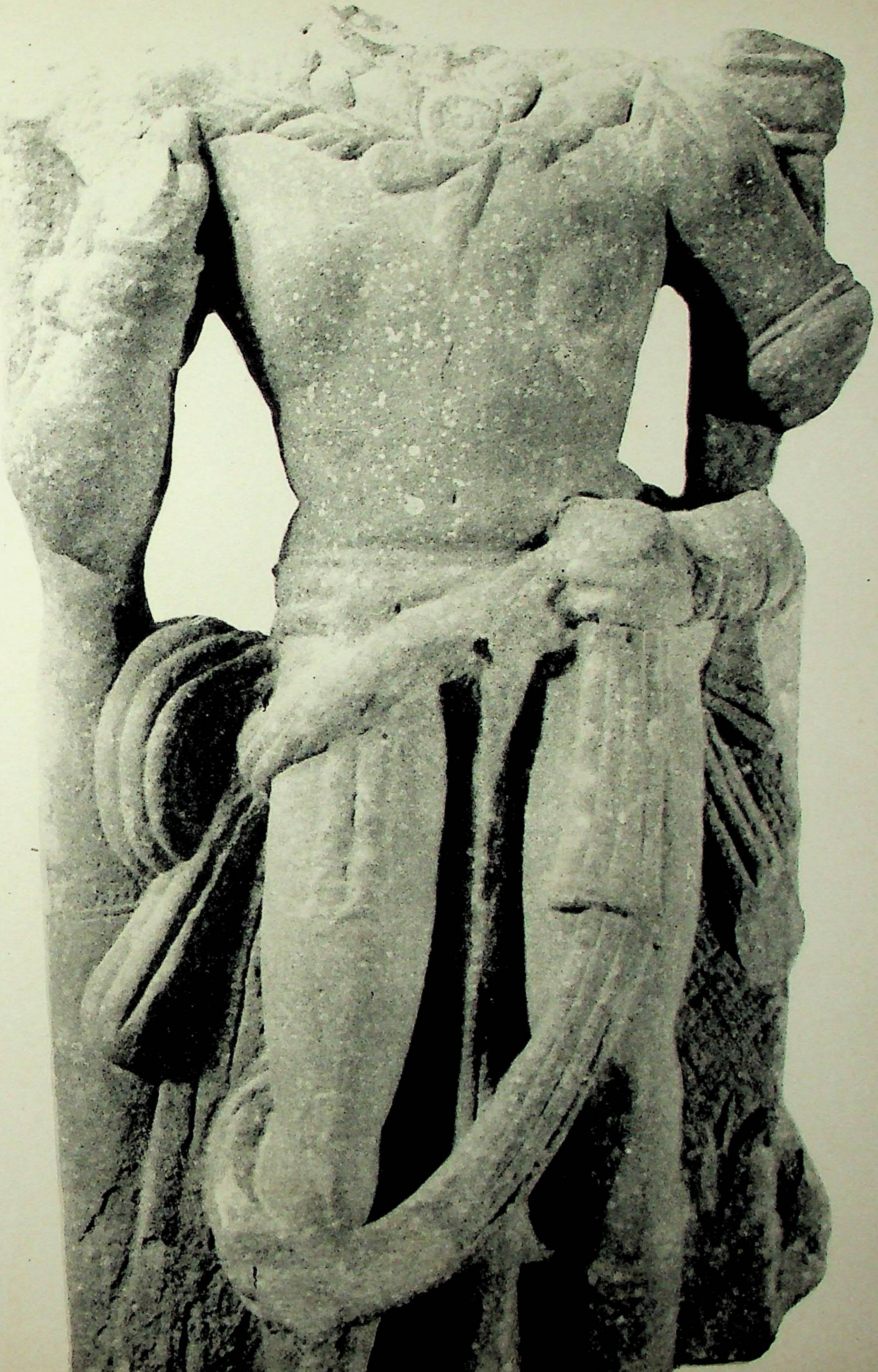
58. Vasudeva crossing the river Yamunā



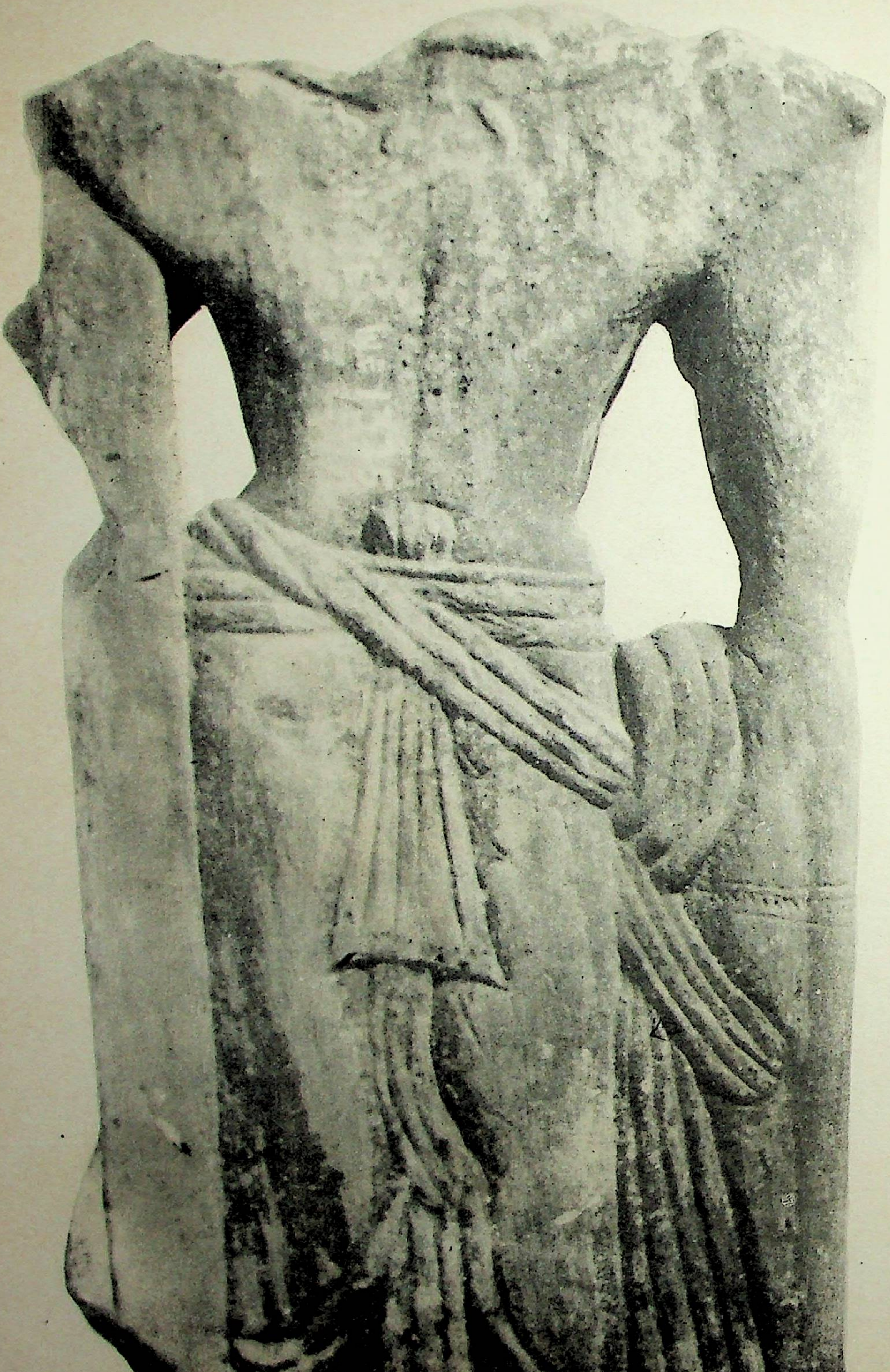
59. Indra with his thunder bolt



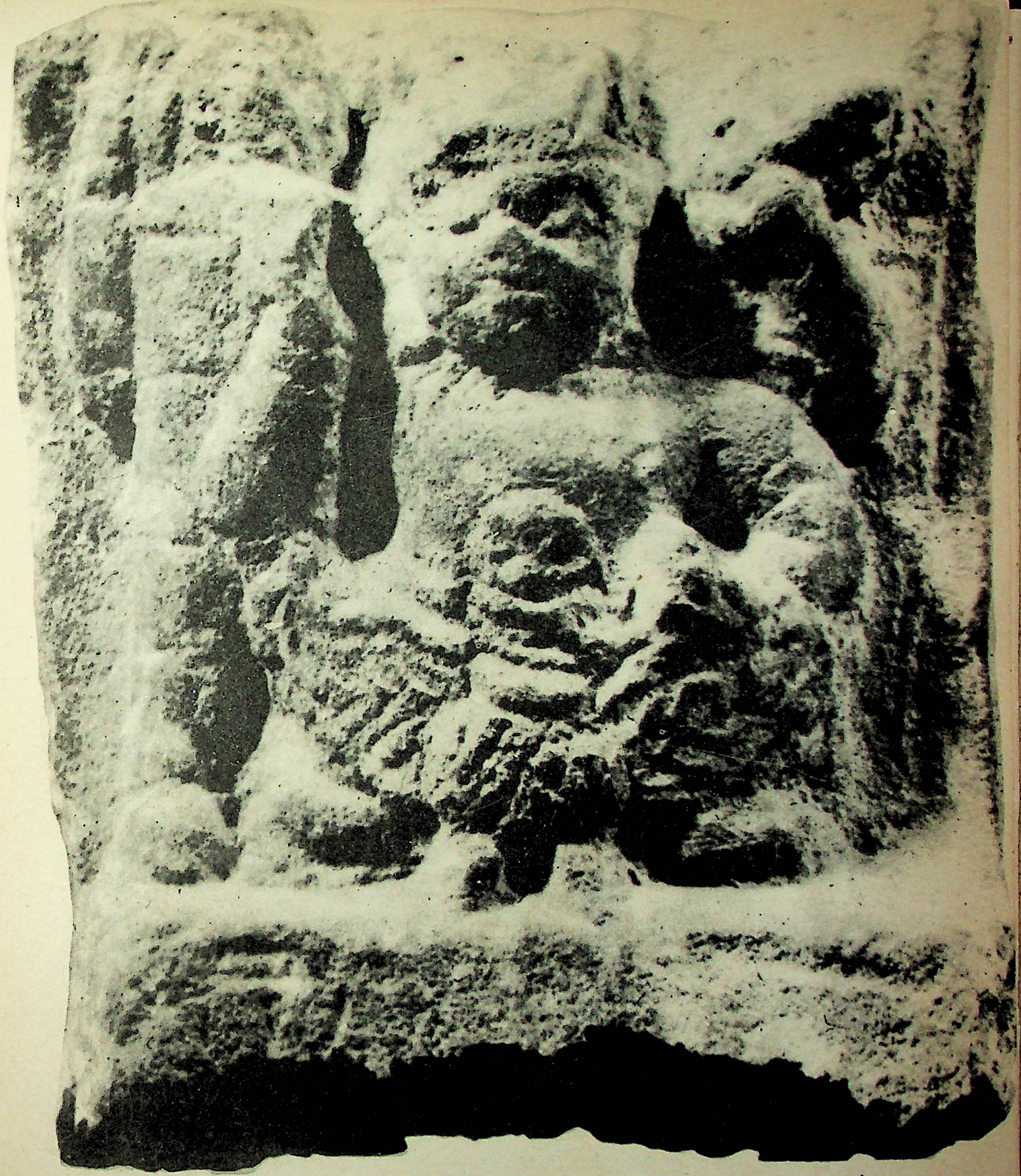
60. Reverse of Plate 59



61. Balarāma

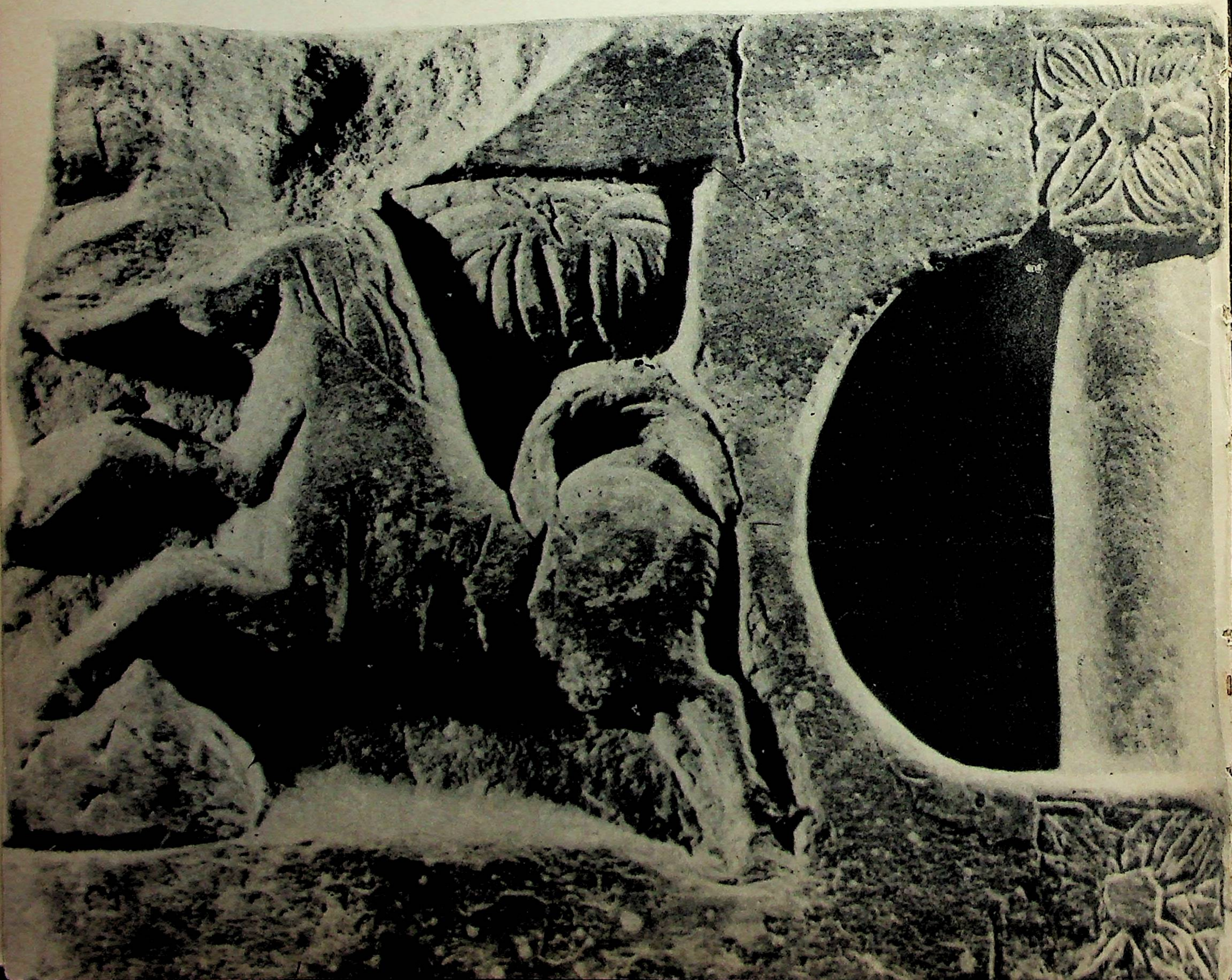


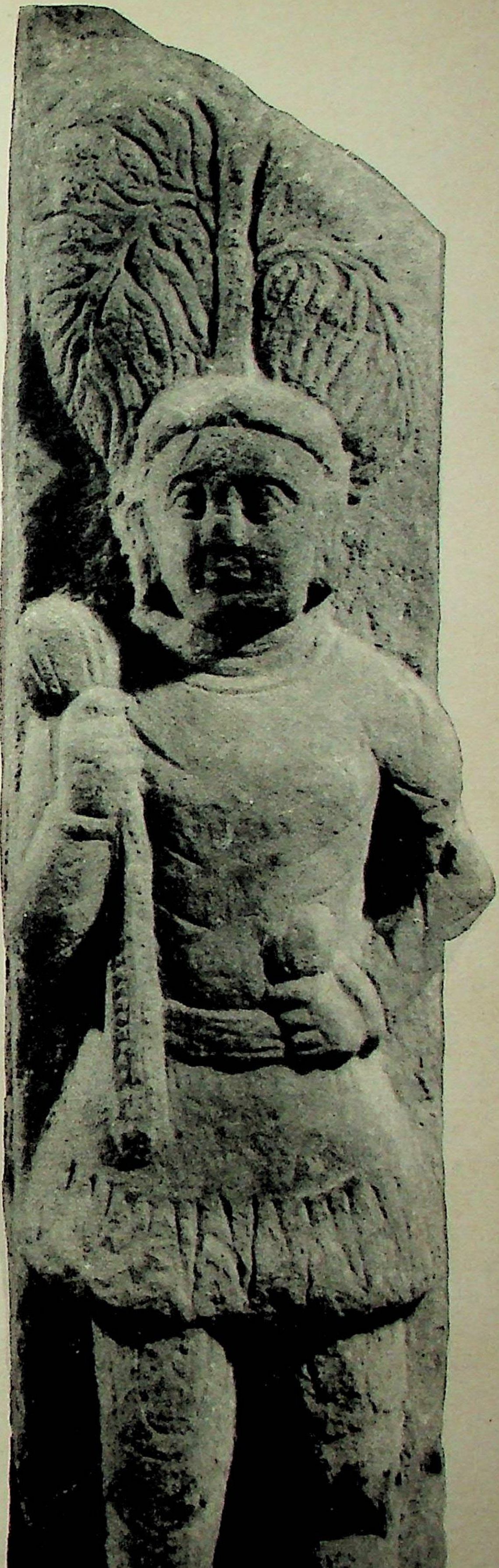
62. Reverse of Plate 61



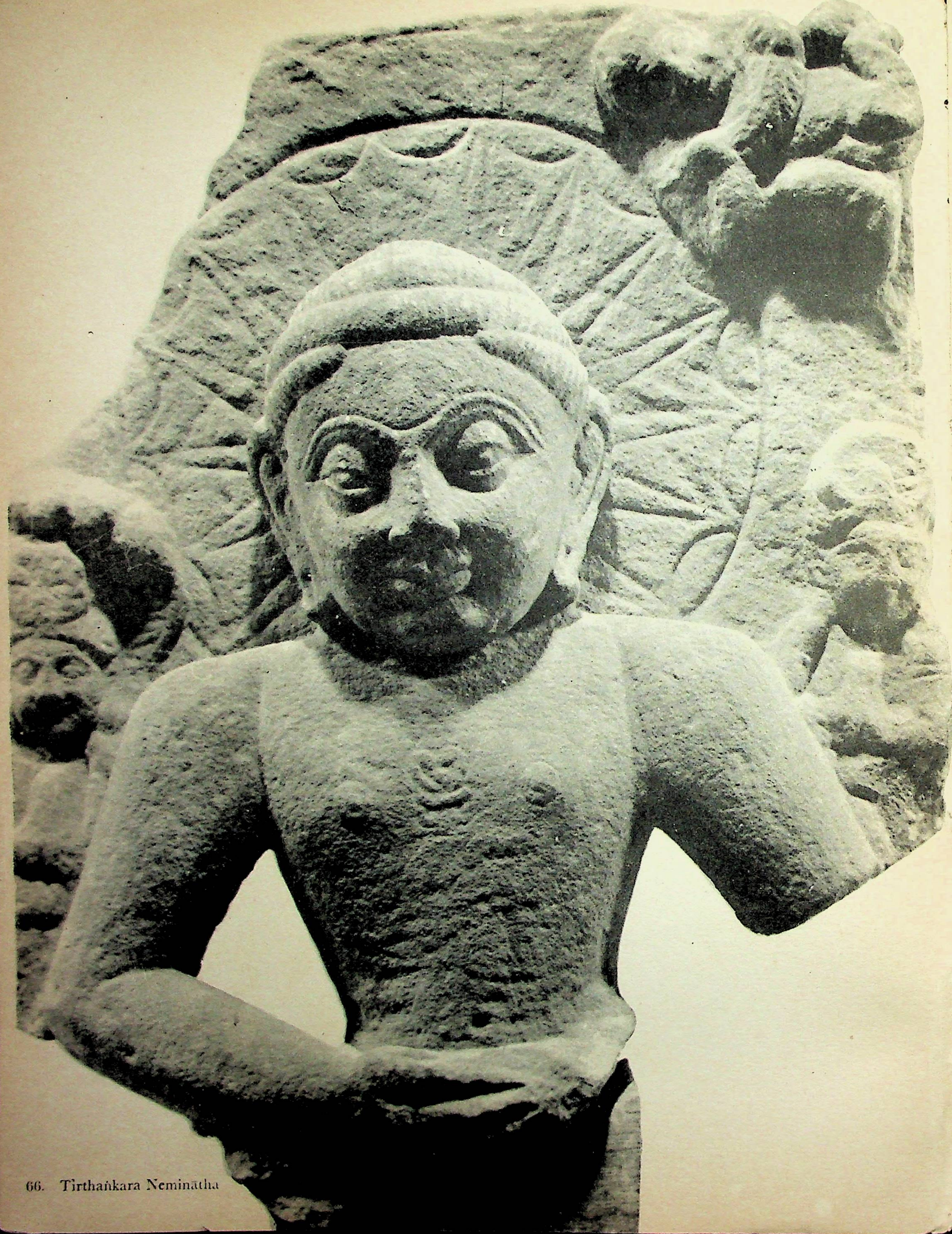
63. Vishṇu on Garuḍa

64. Keśi fighting with Kṛishṇa

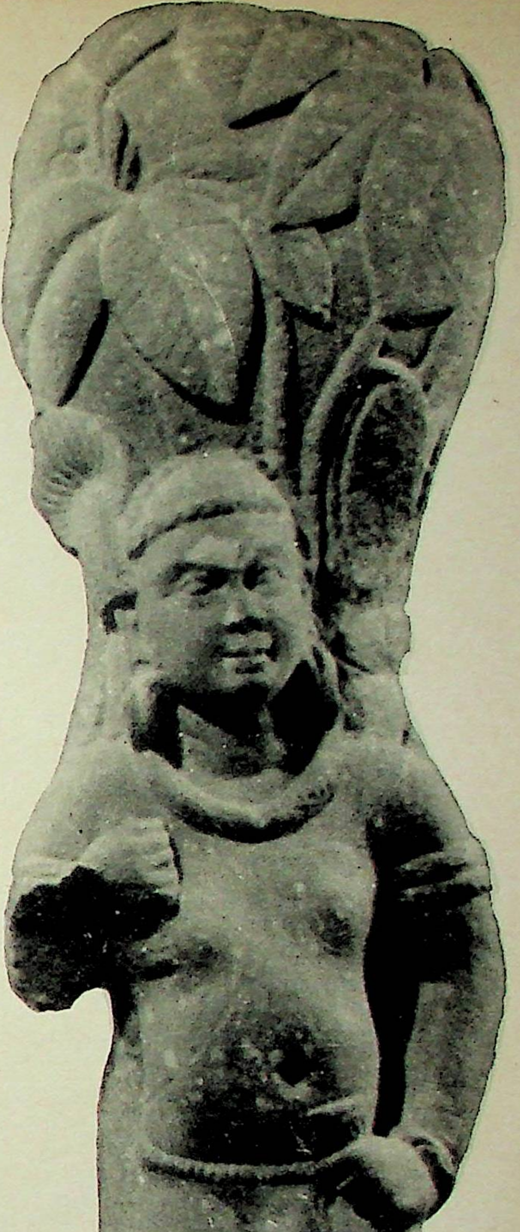




65. A Foreigner

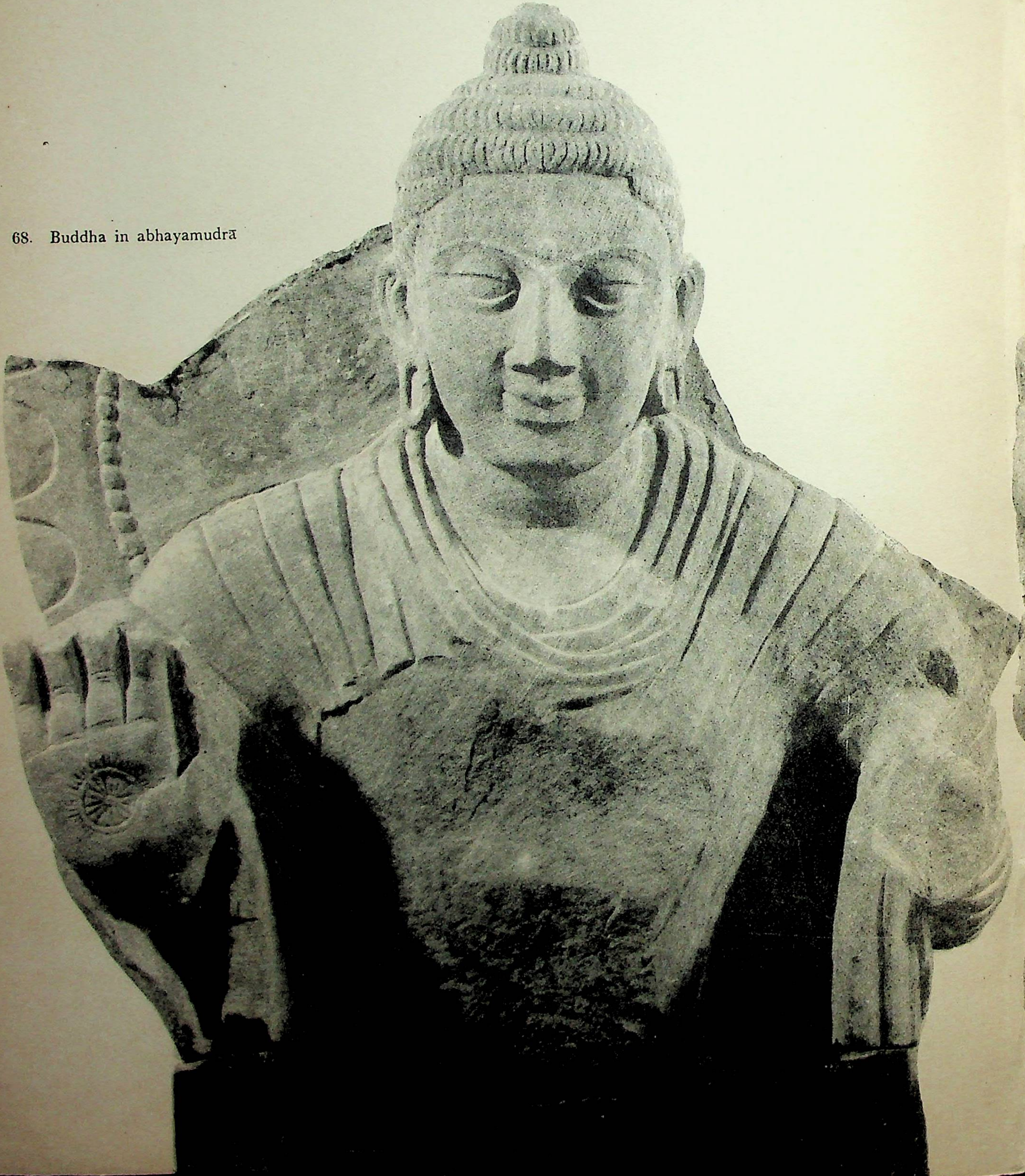


66. Tirthaṅkara Neminātha

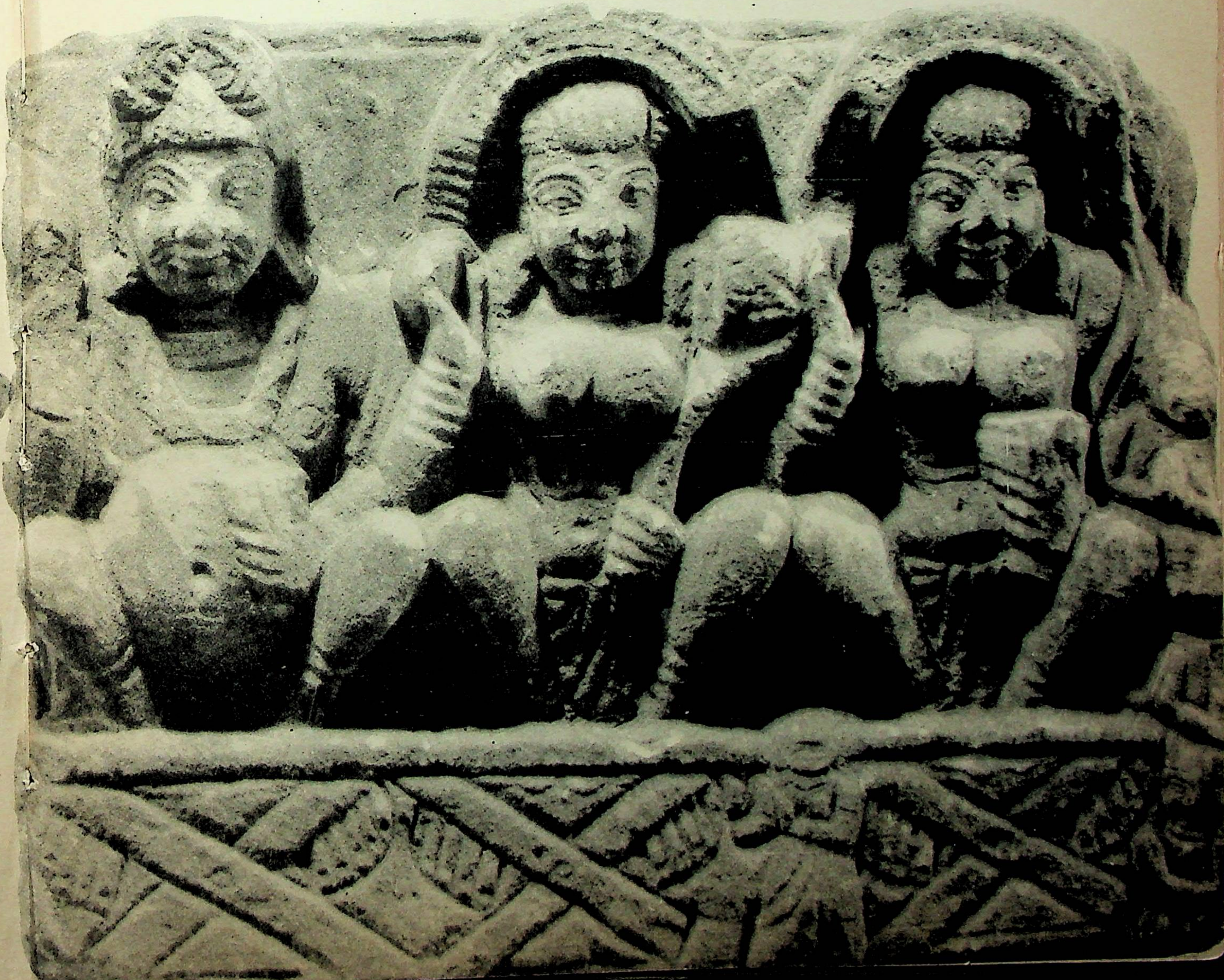


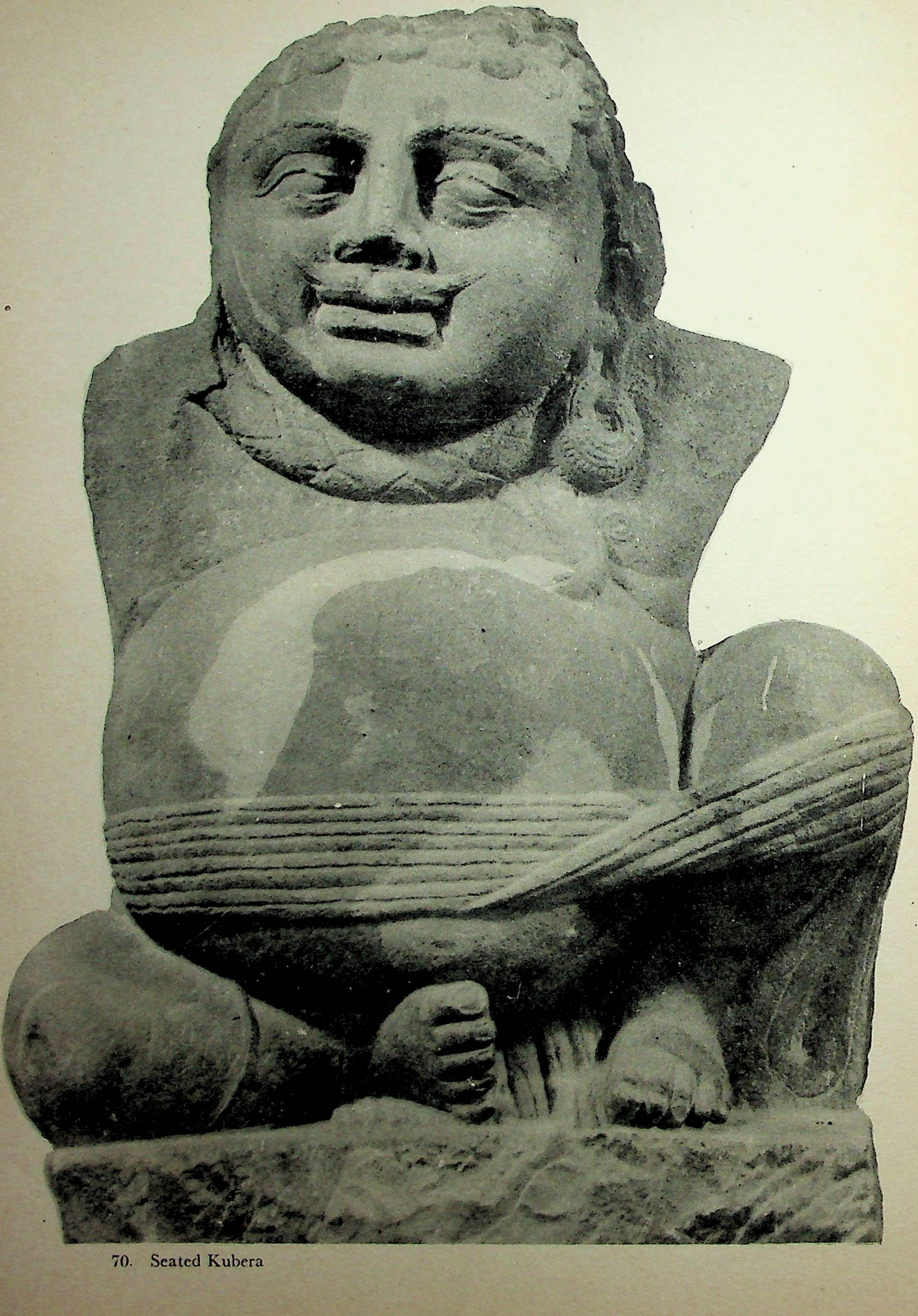
67. Bodhisattva (?)

68. Buddha in abhayamudrā

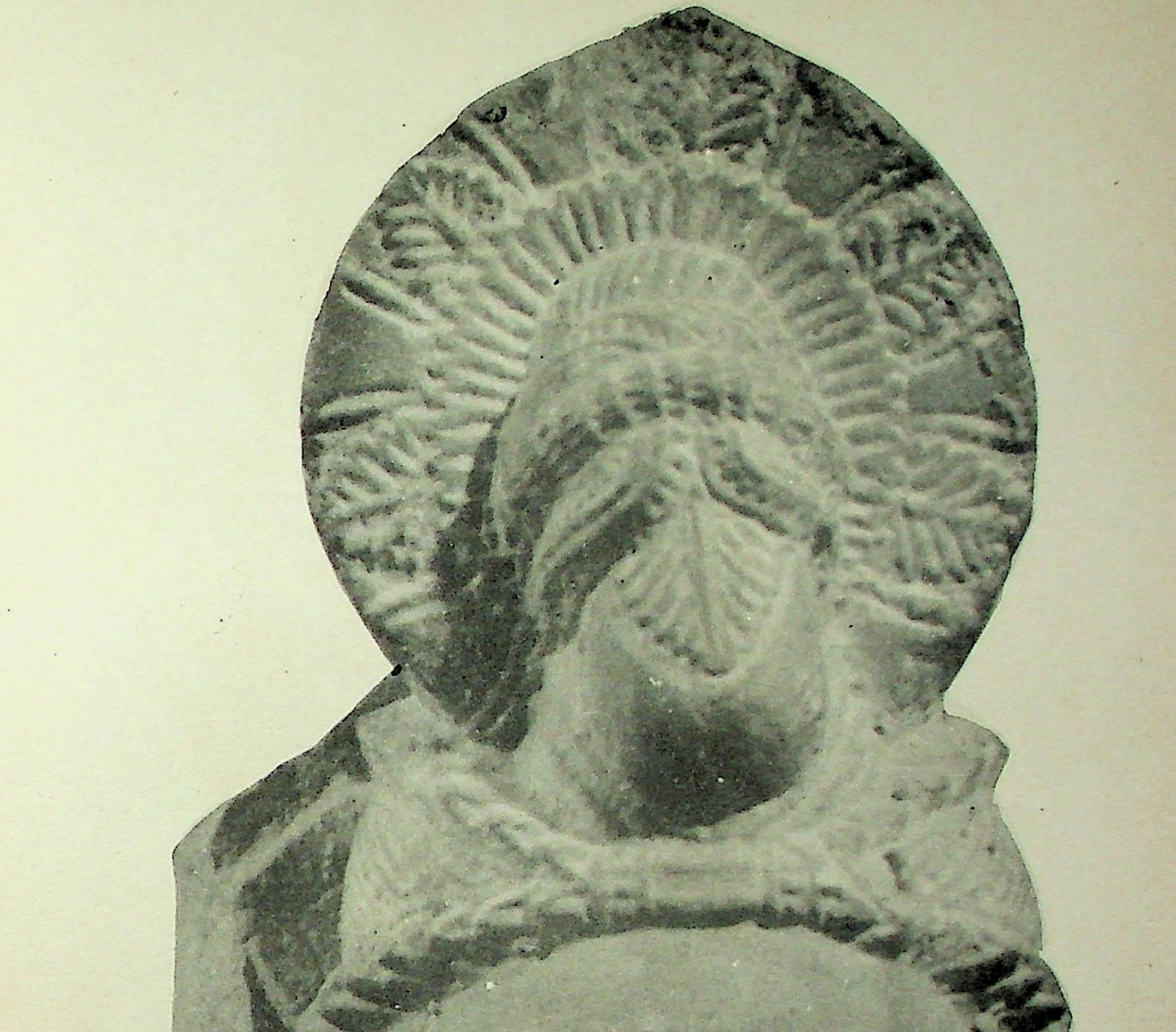


69 Kubera with Lakshmī and Harīti

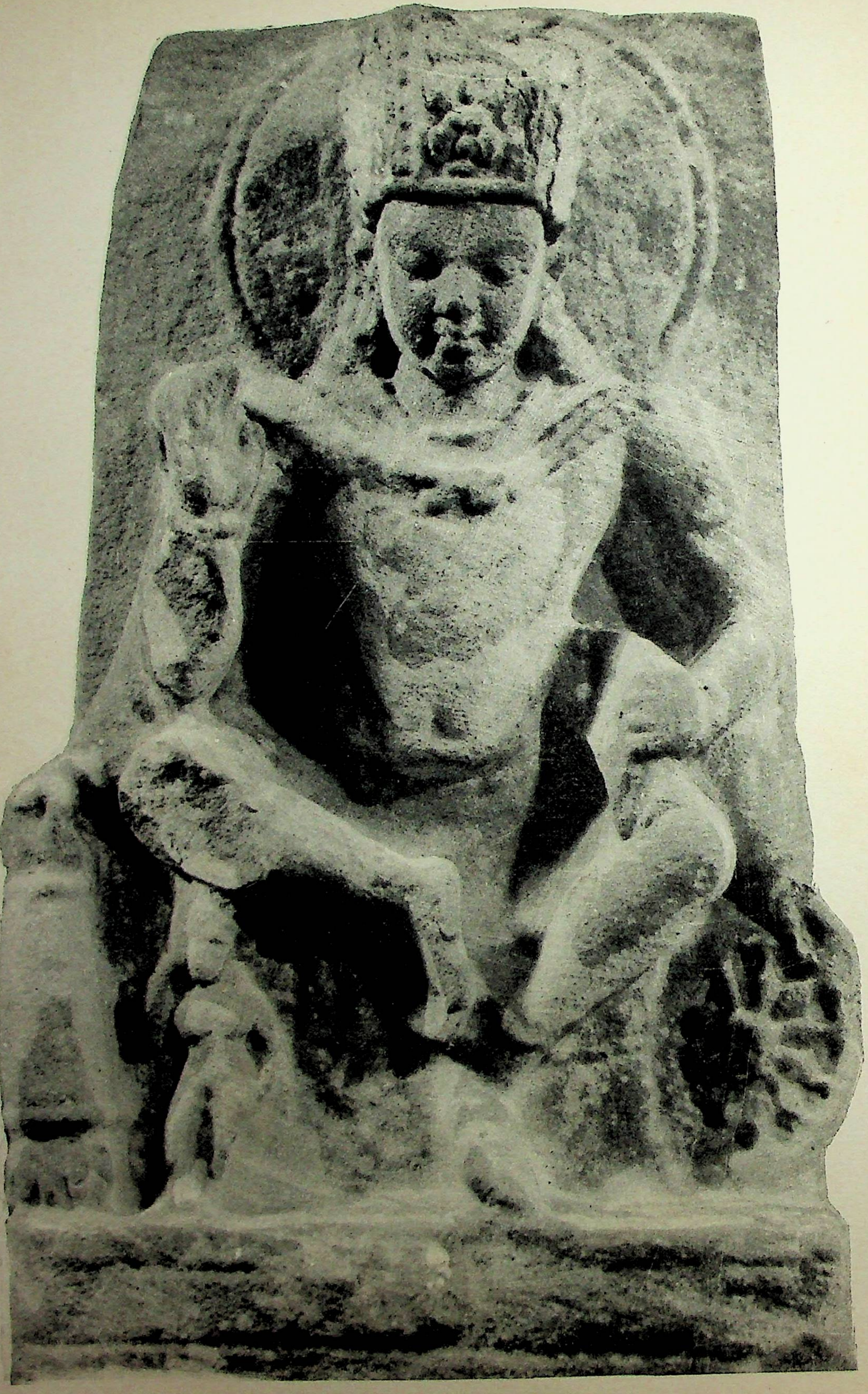




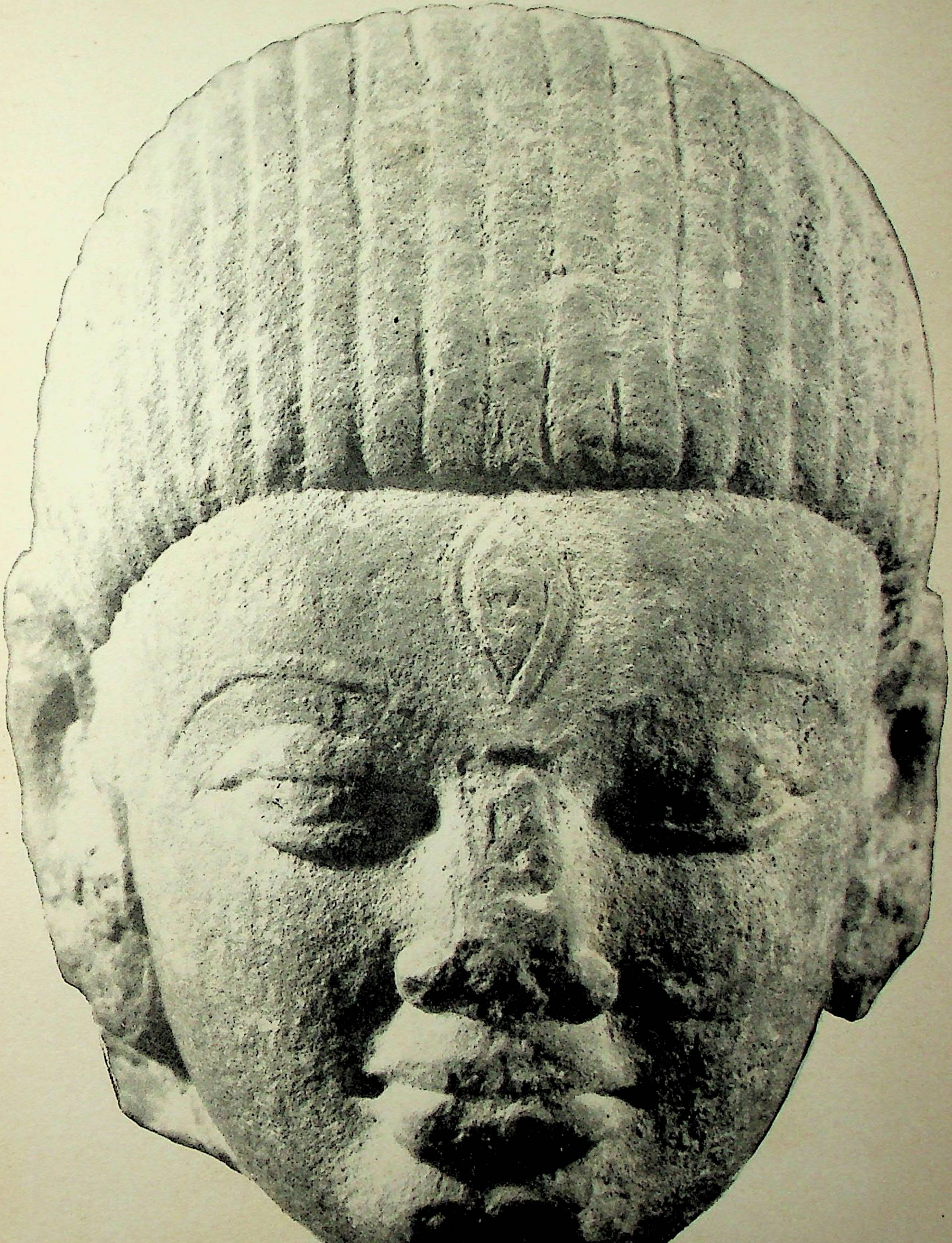
70. Seated Kubera



71. Male with fluted headgear

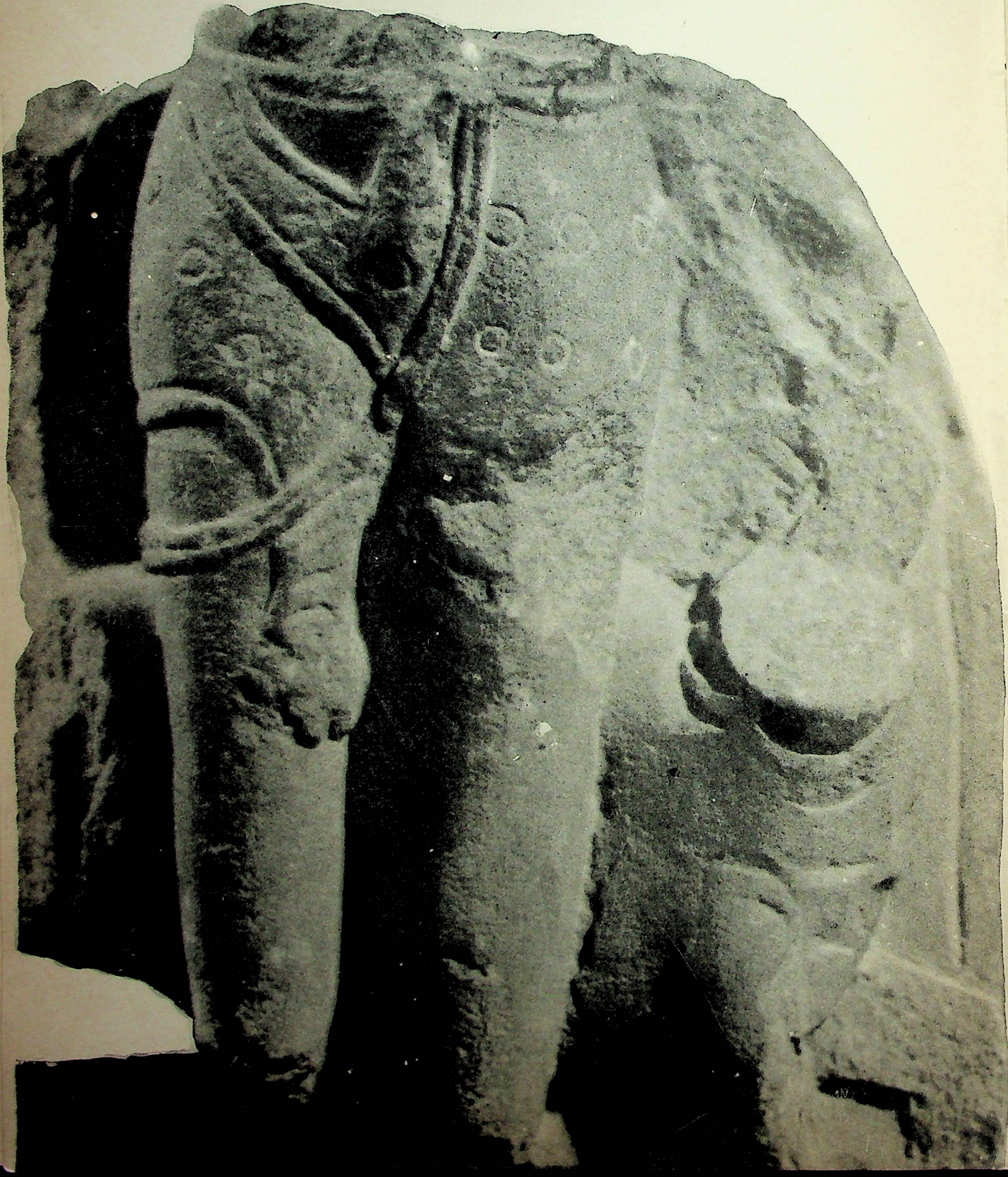


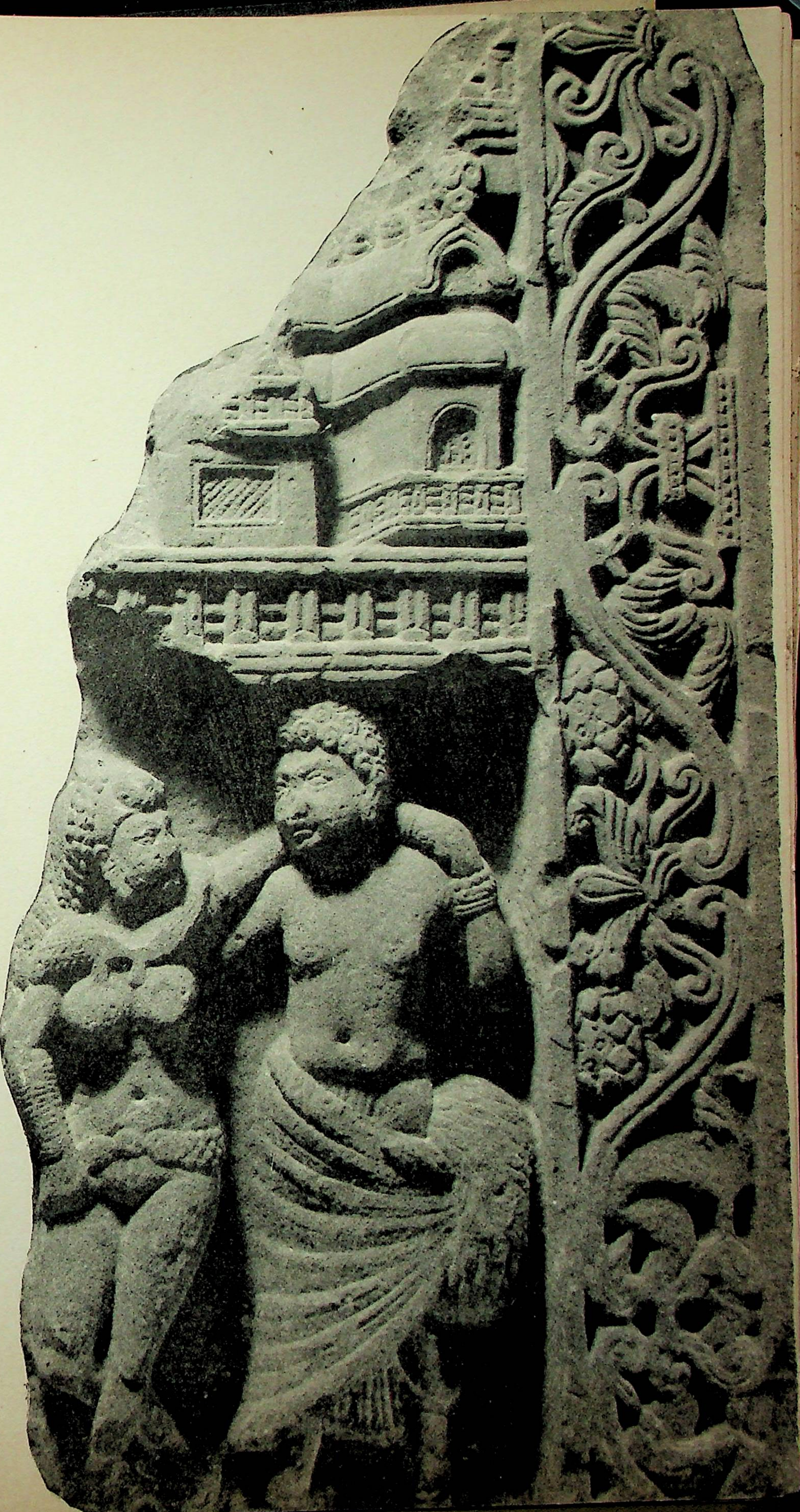
72. Seated Vishṇu



73. Detached head of Śiva figure

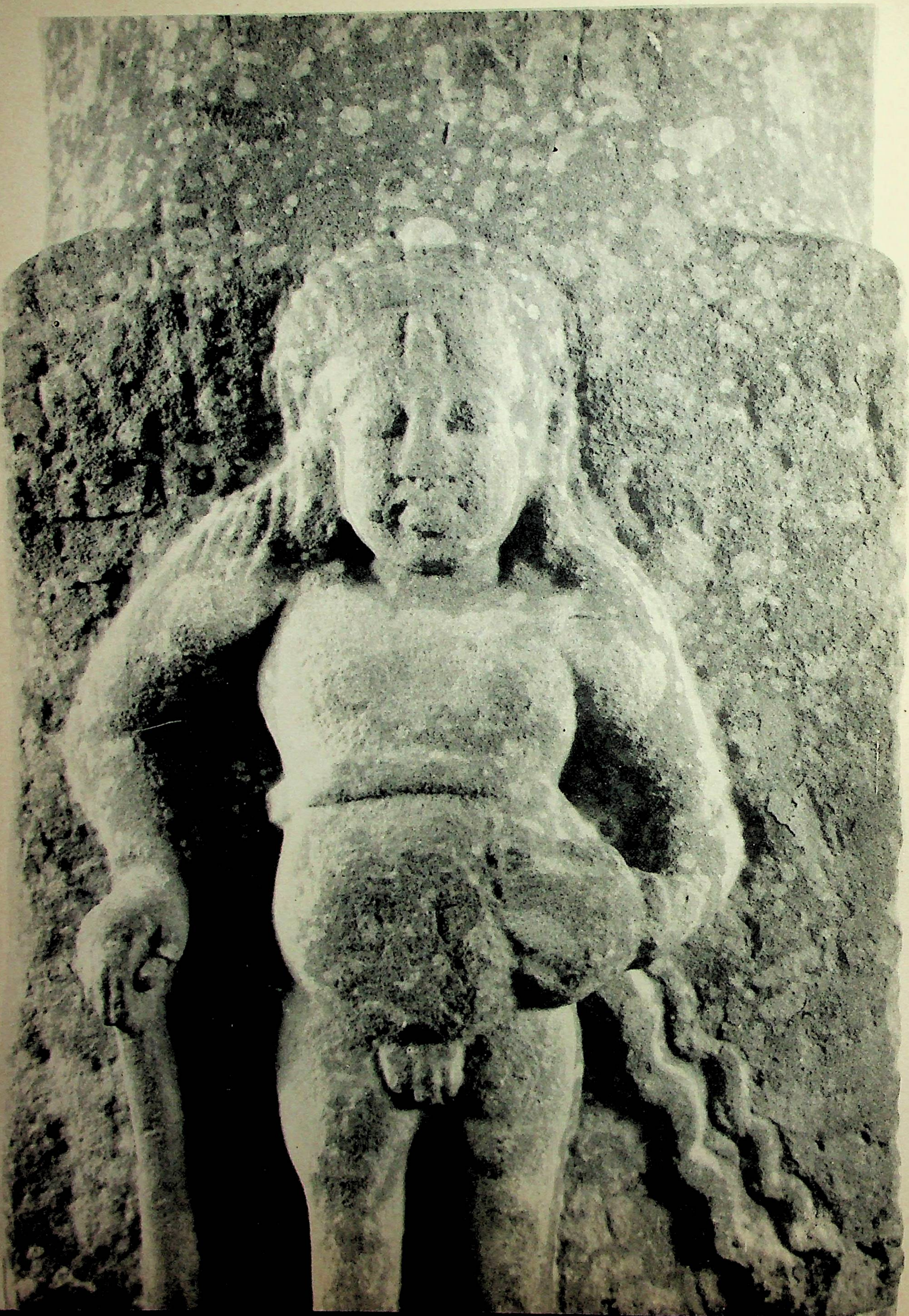
74. Śiva wearing tiger skin



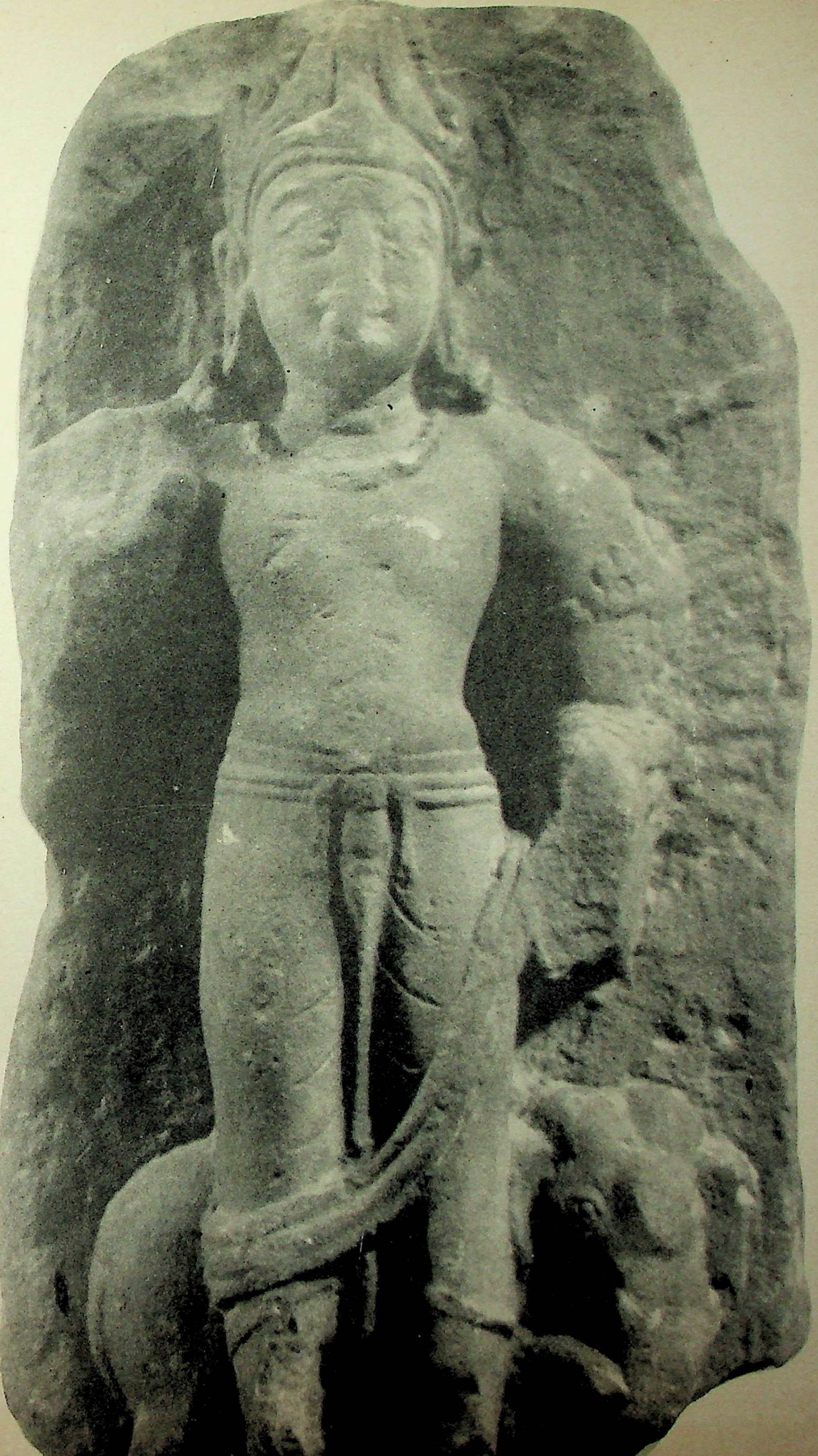


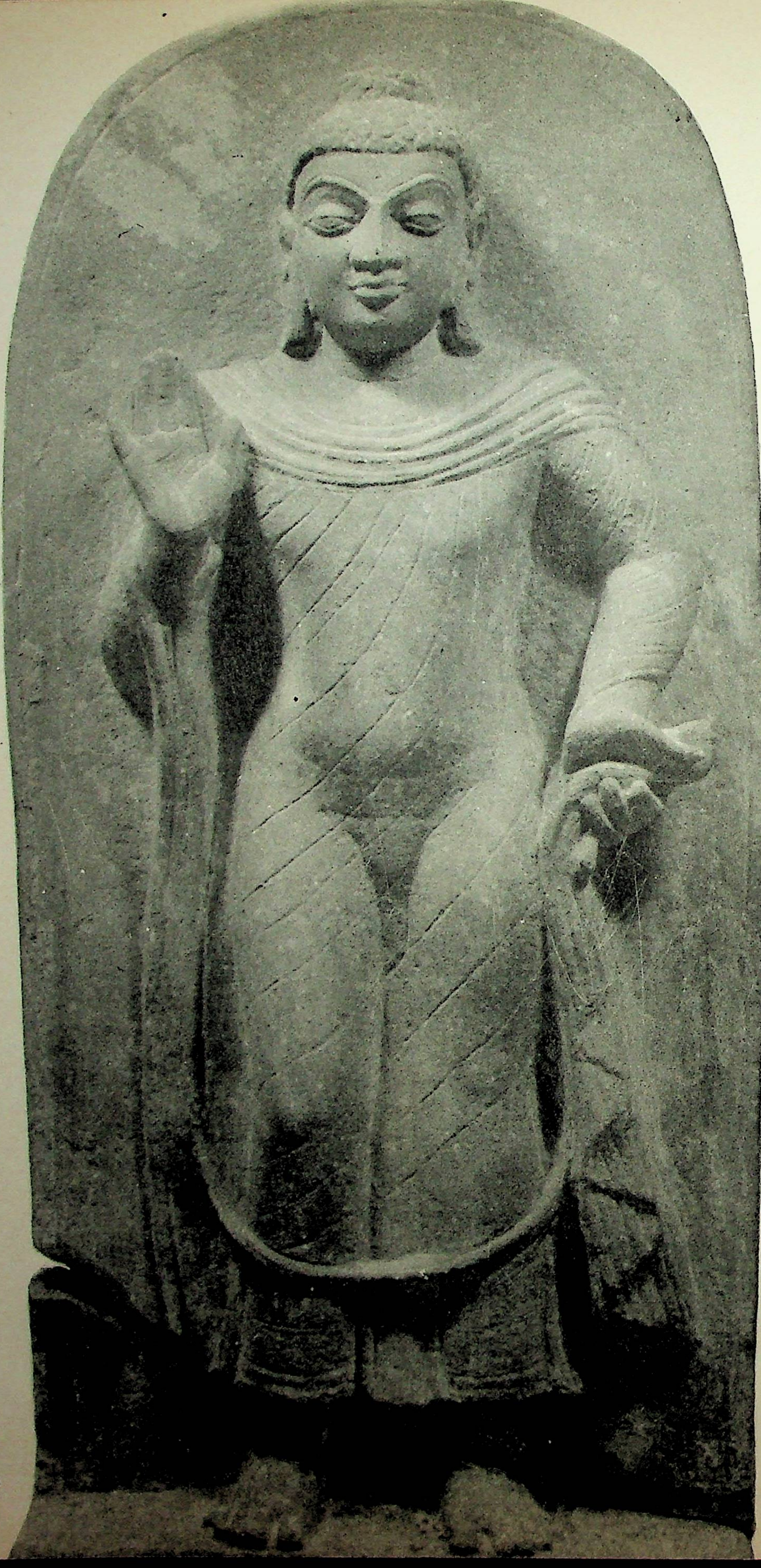
75. Decorative stone slab (?)

76. Śiva carrying a staff



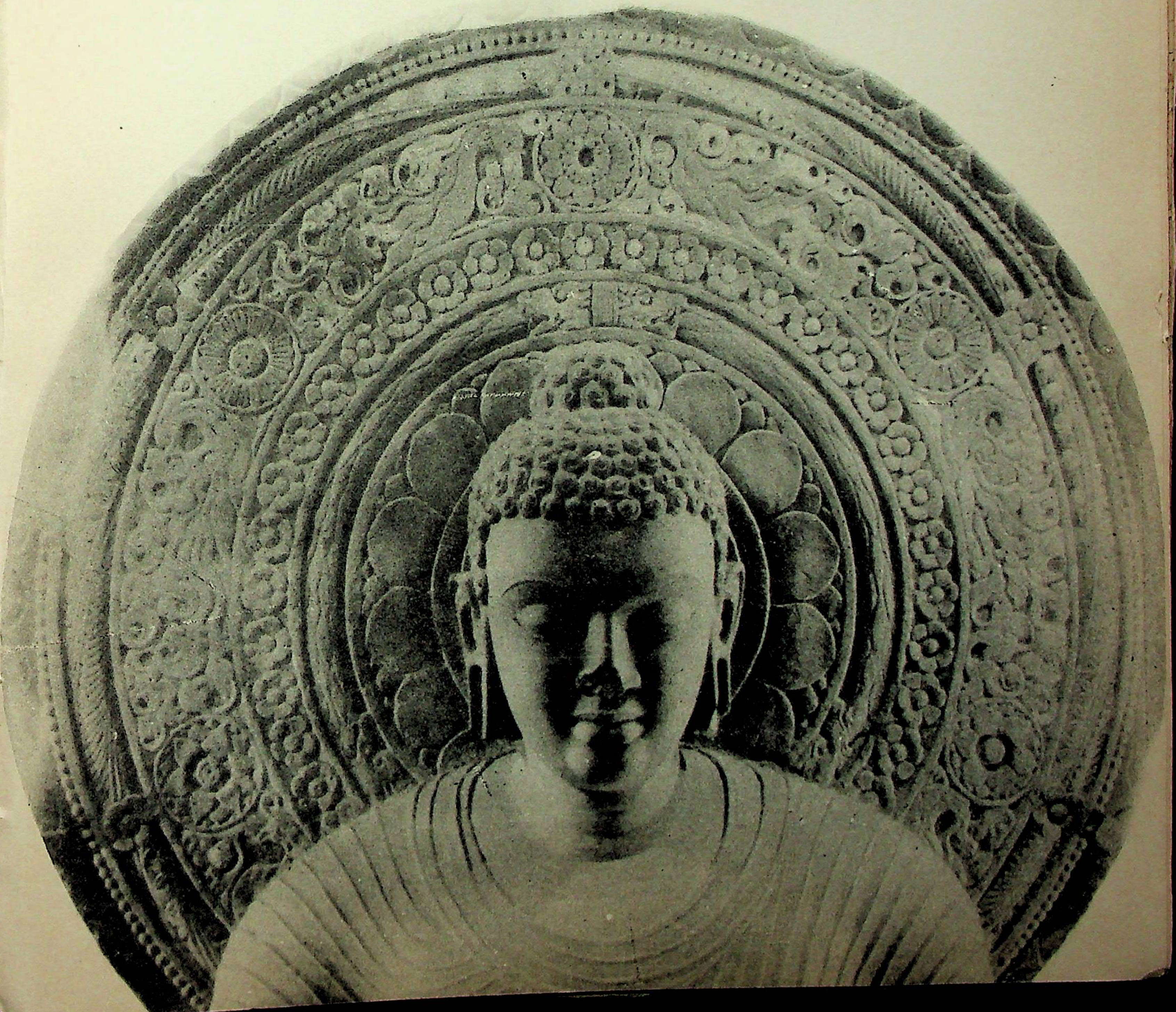
77. Indra with his elephant



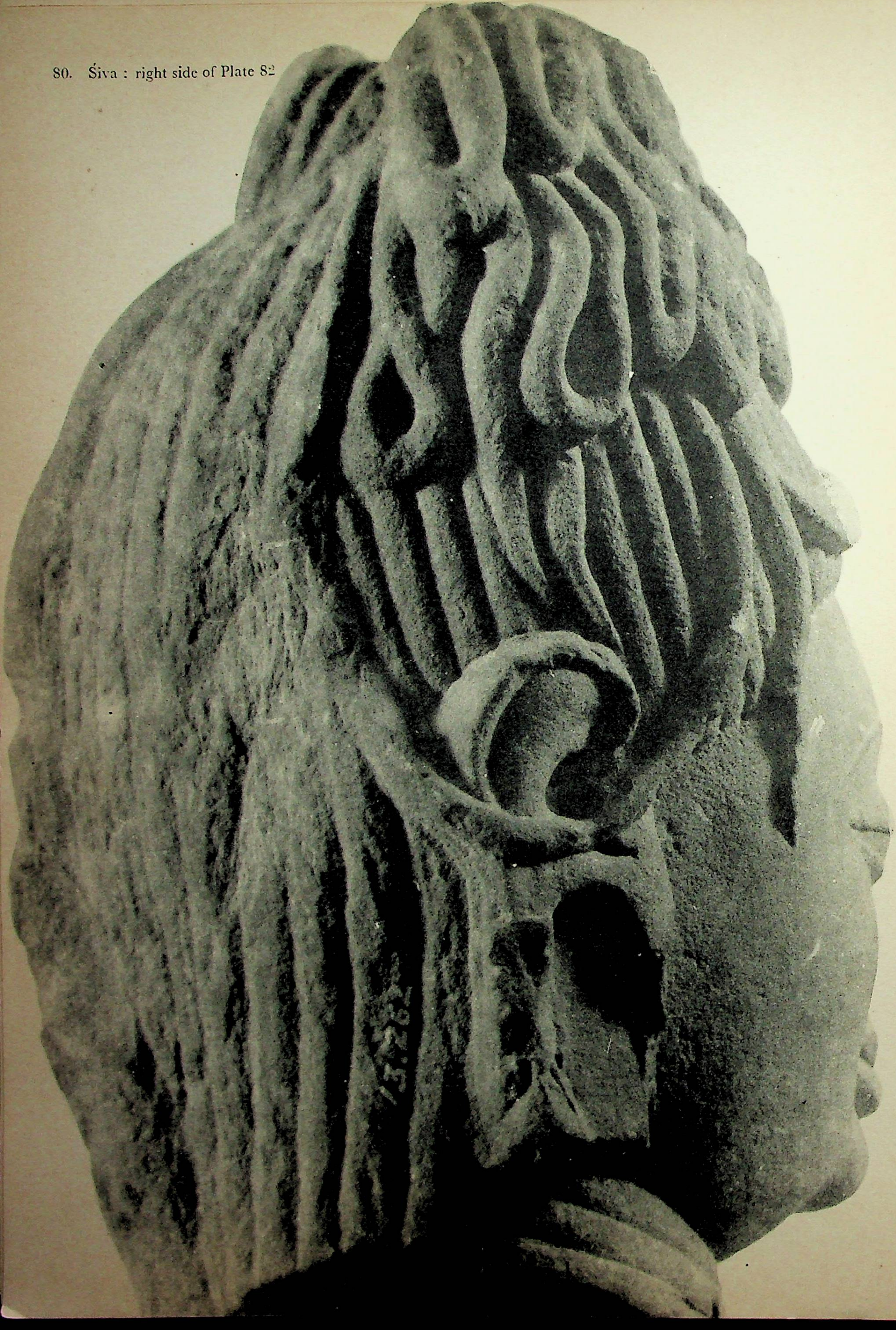


78. Buddha

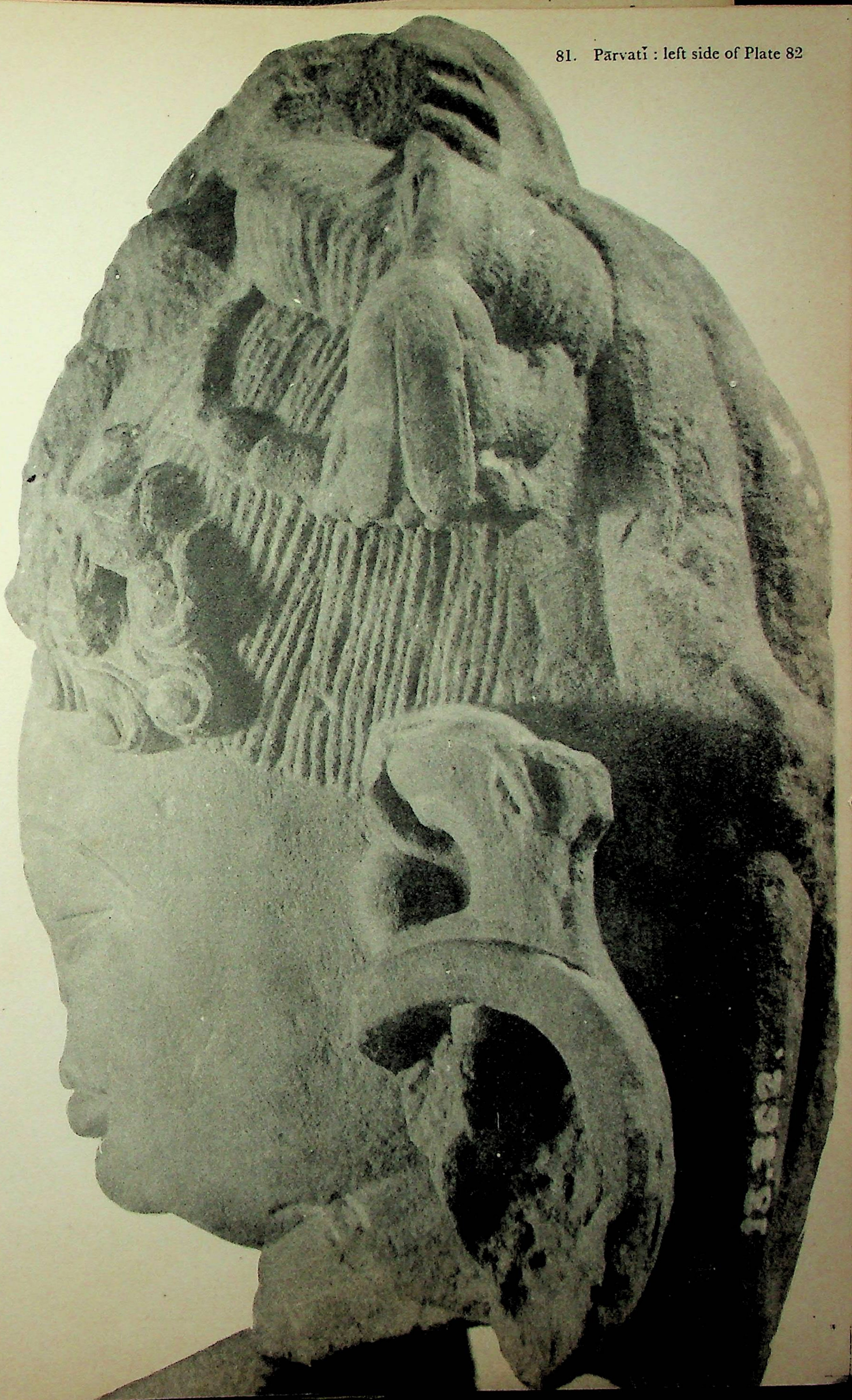
79. Buddha with his halo



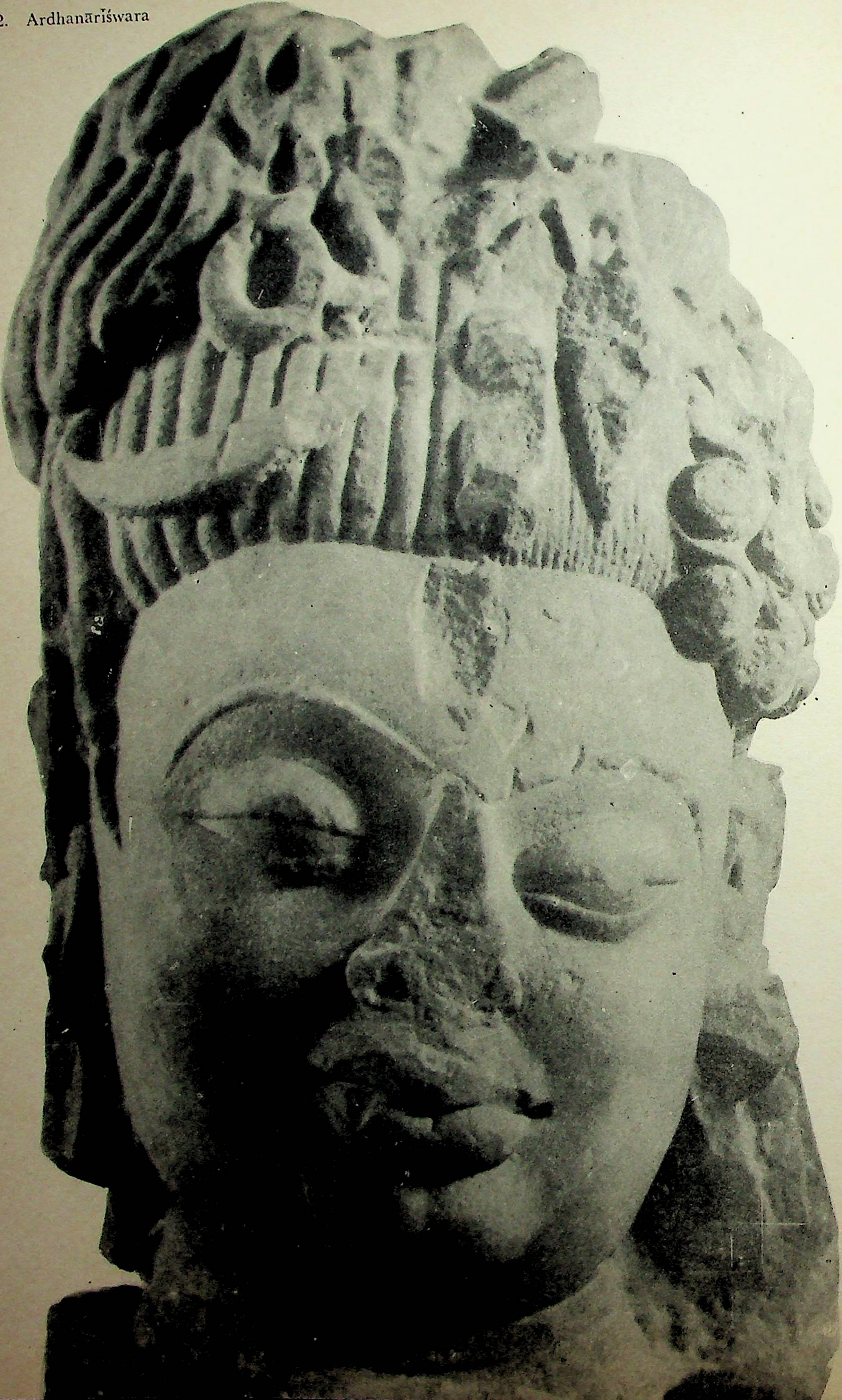
80. Śiva : right side of Plate 82



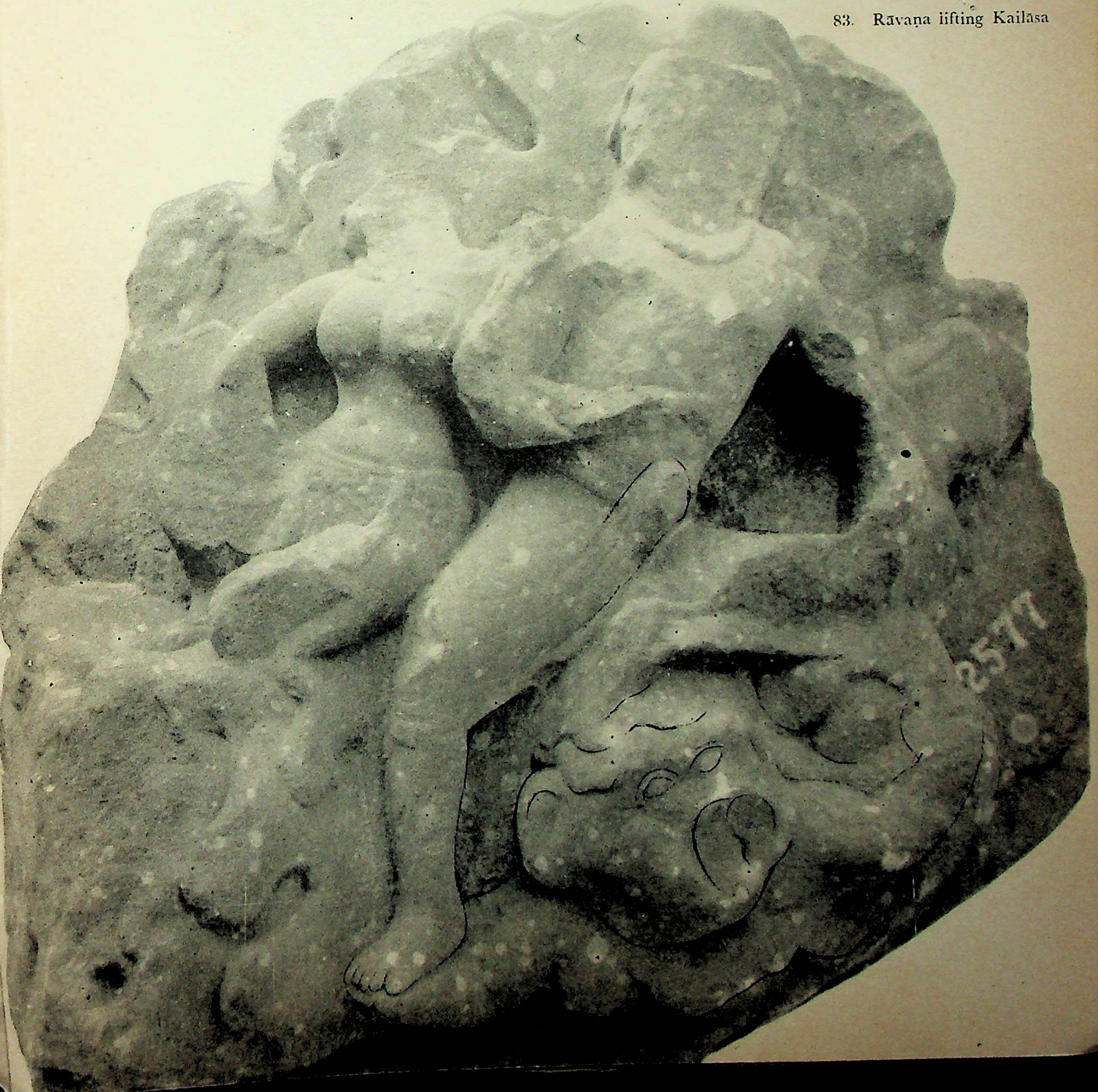
81. Pārvatī : left side of Plate 82

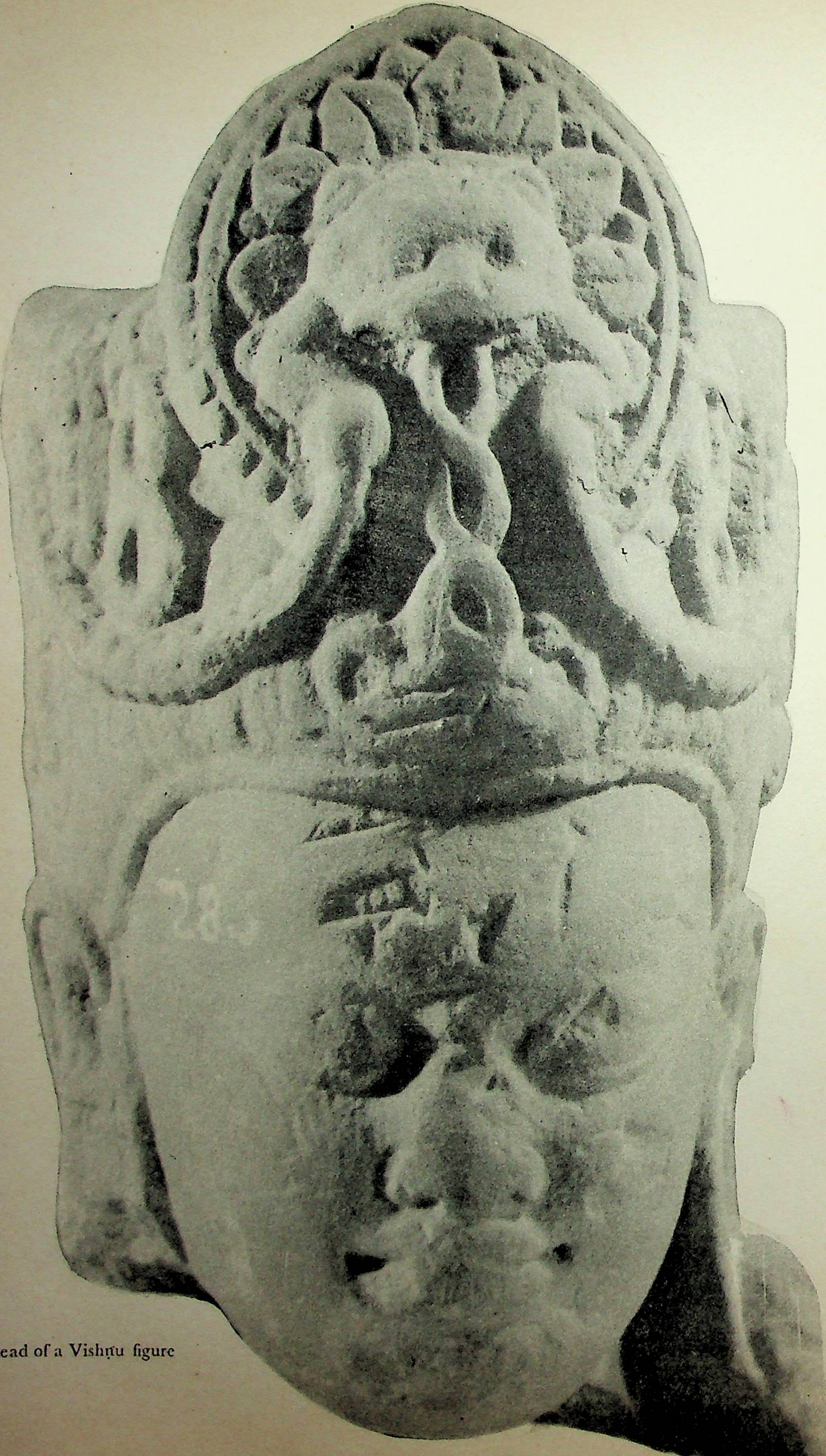


82. Ardhanārīśwara

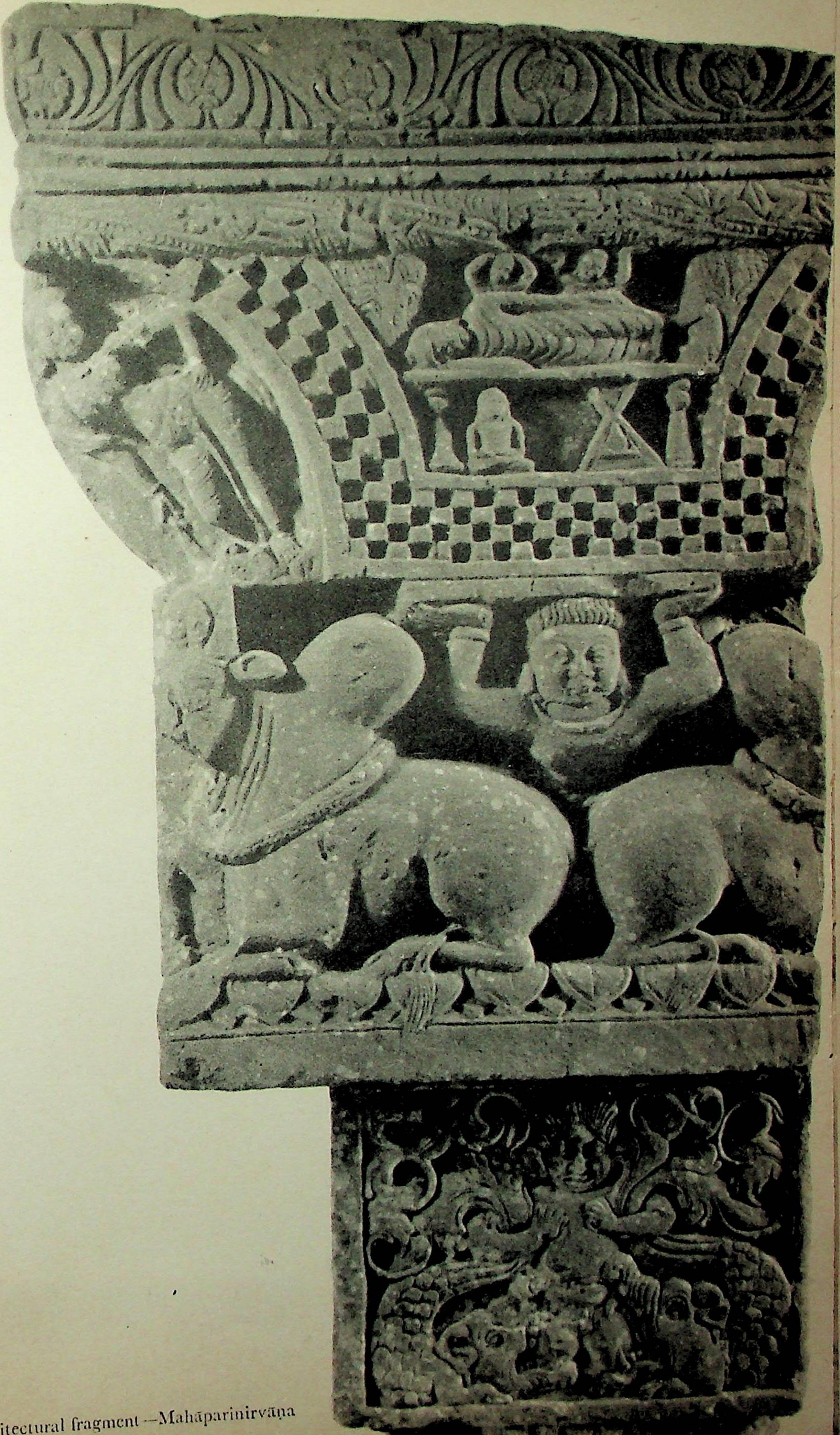


83. Rāvaṇa lifting Kailāsa

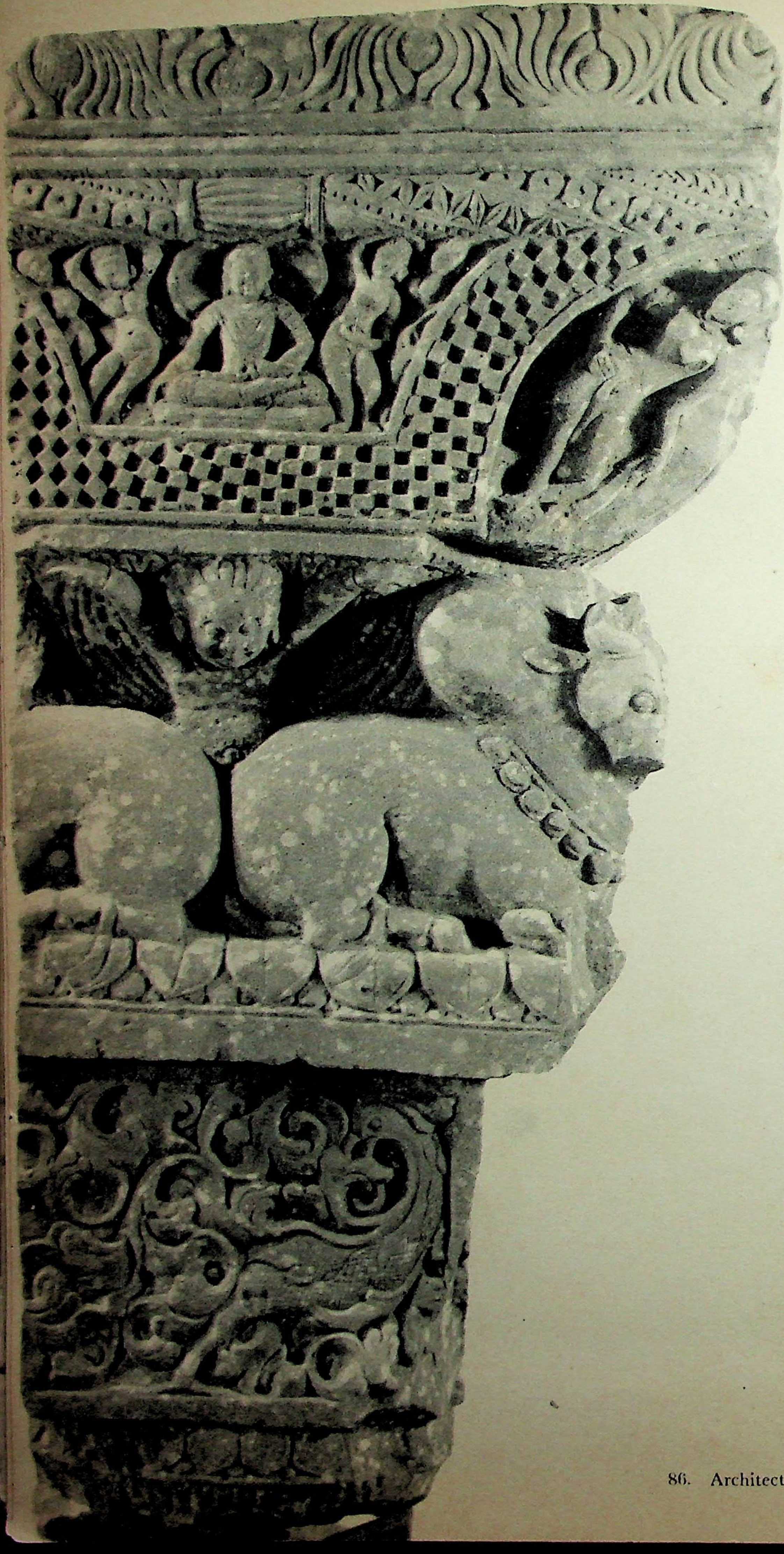




84. Head of a Vishṇu figure

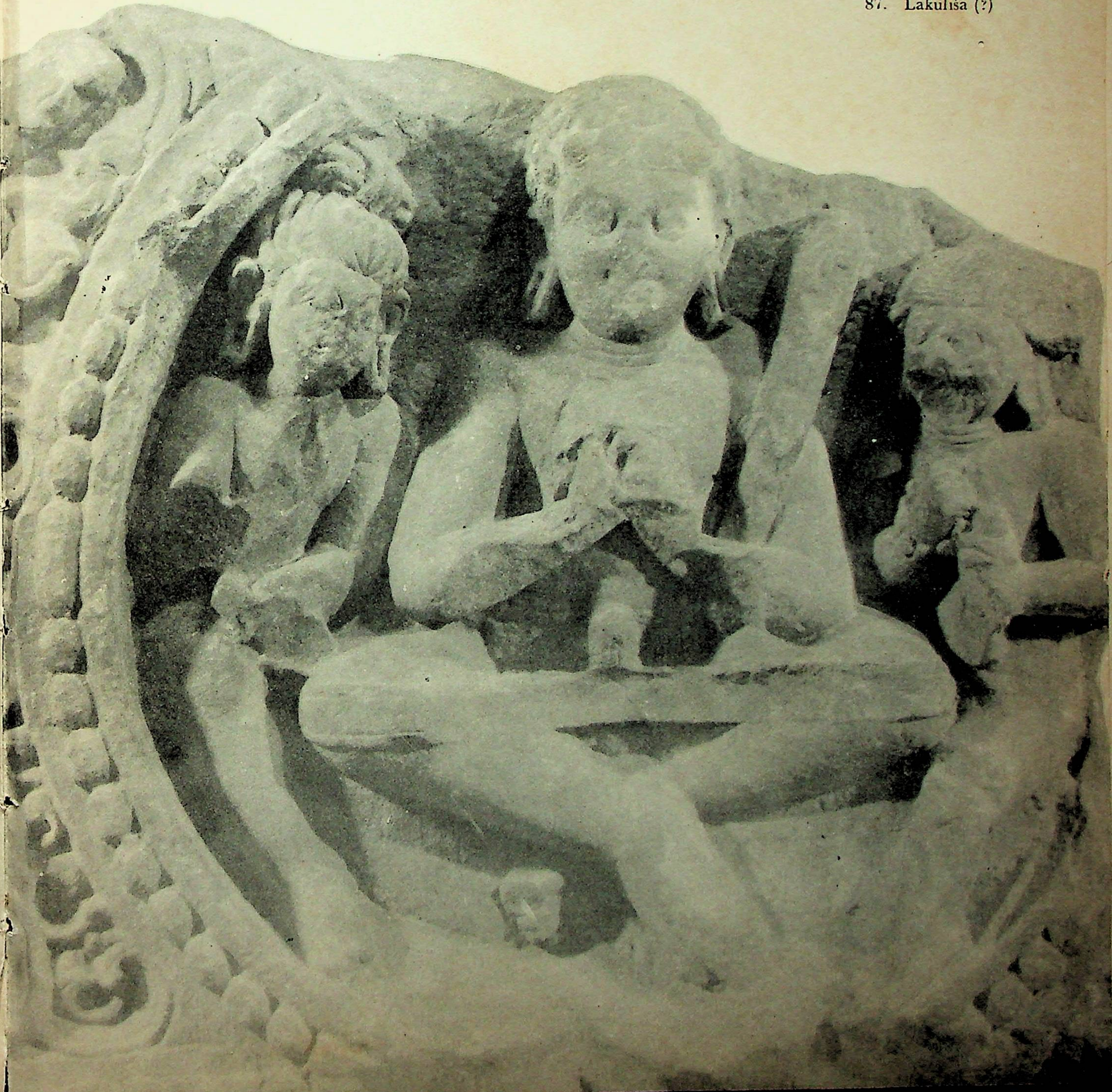


85. Architectural fragment—Mahāparinirvāṇa

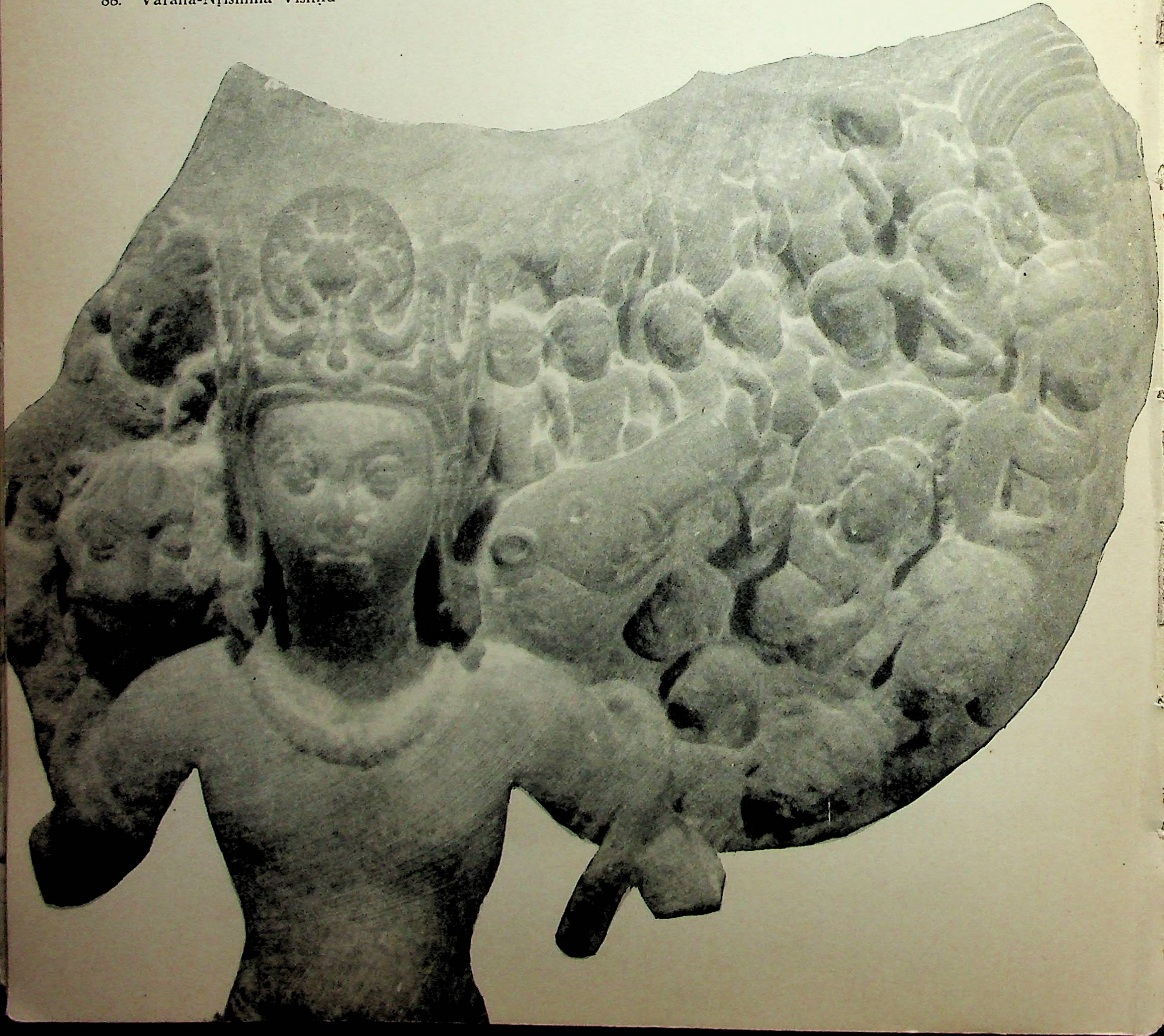


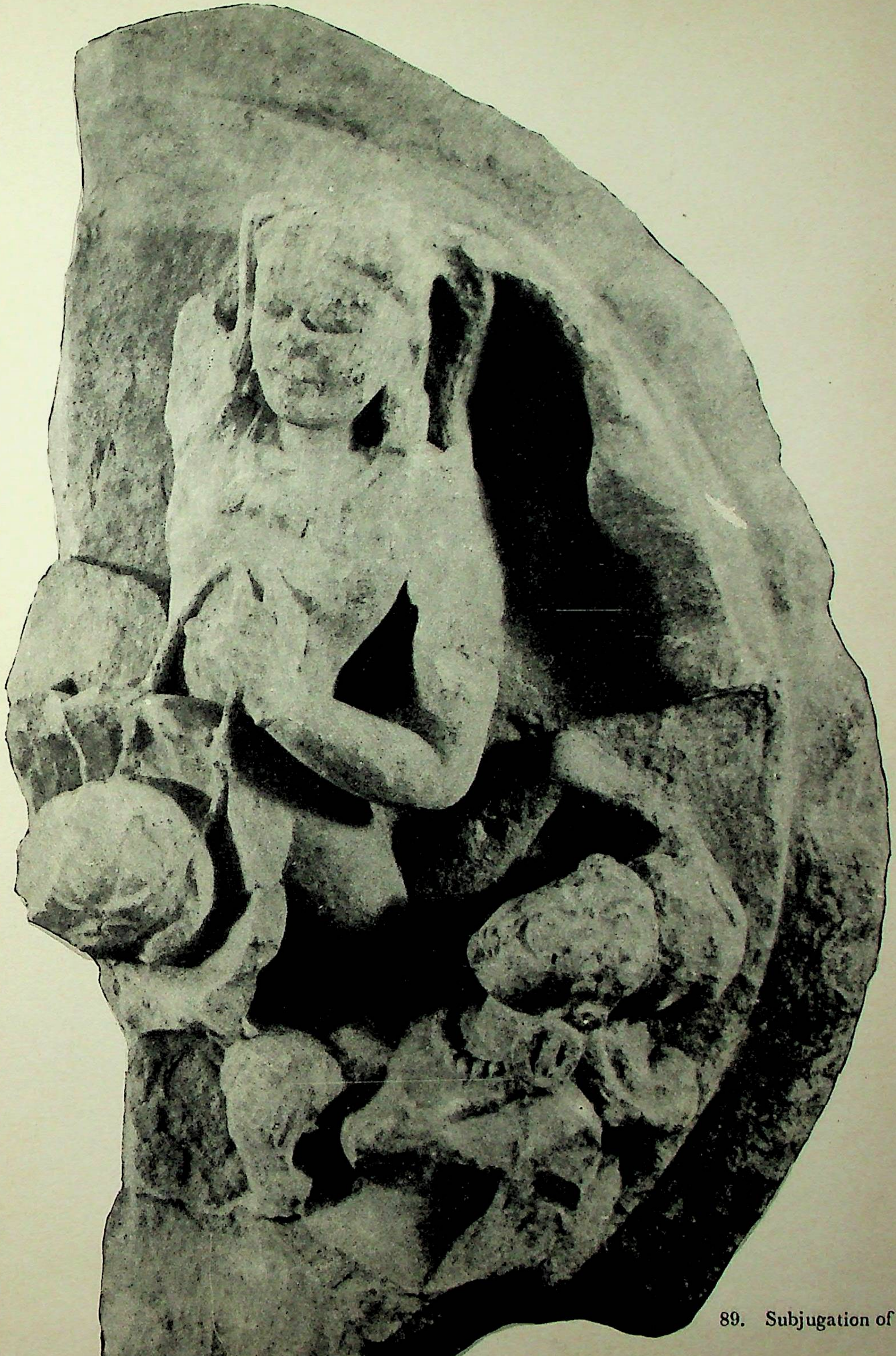
86. Architectural fragment—Māravijaya

87. Lakulīśa (?)

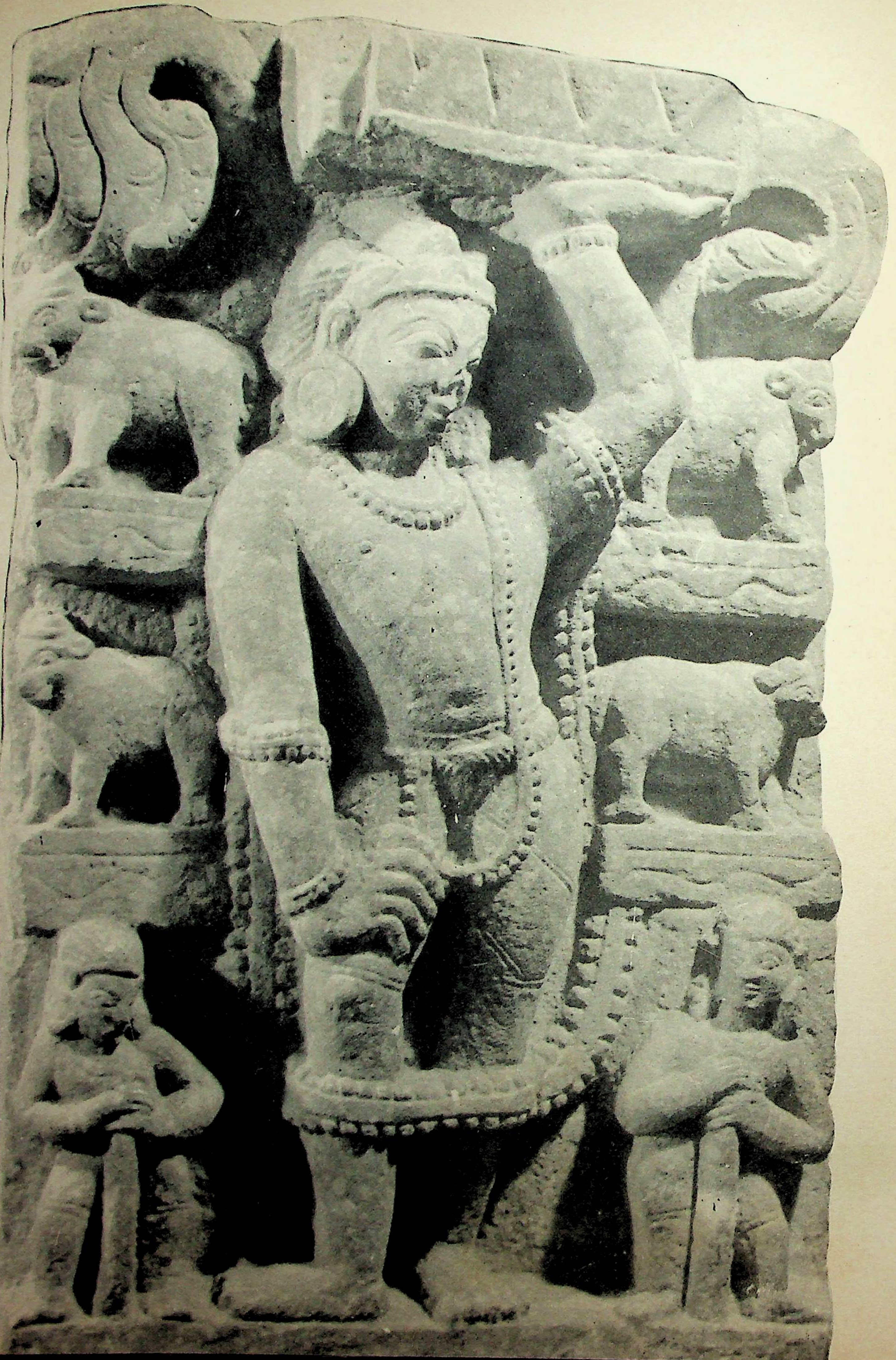


88. Varāha-Nṛisimha Vishṇu



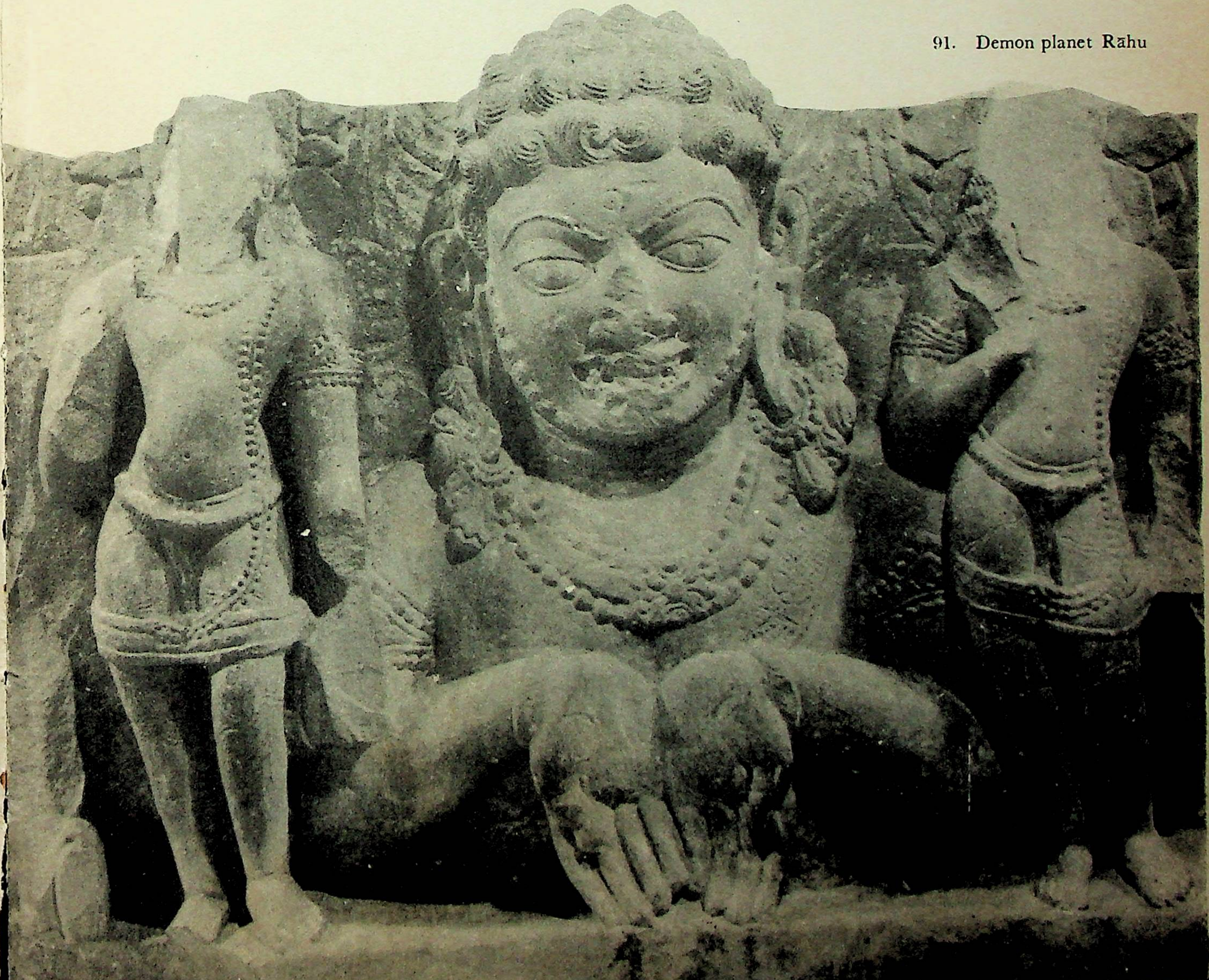


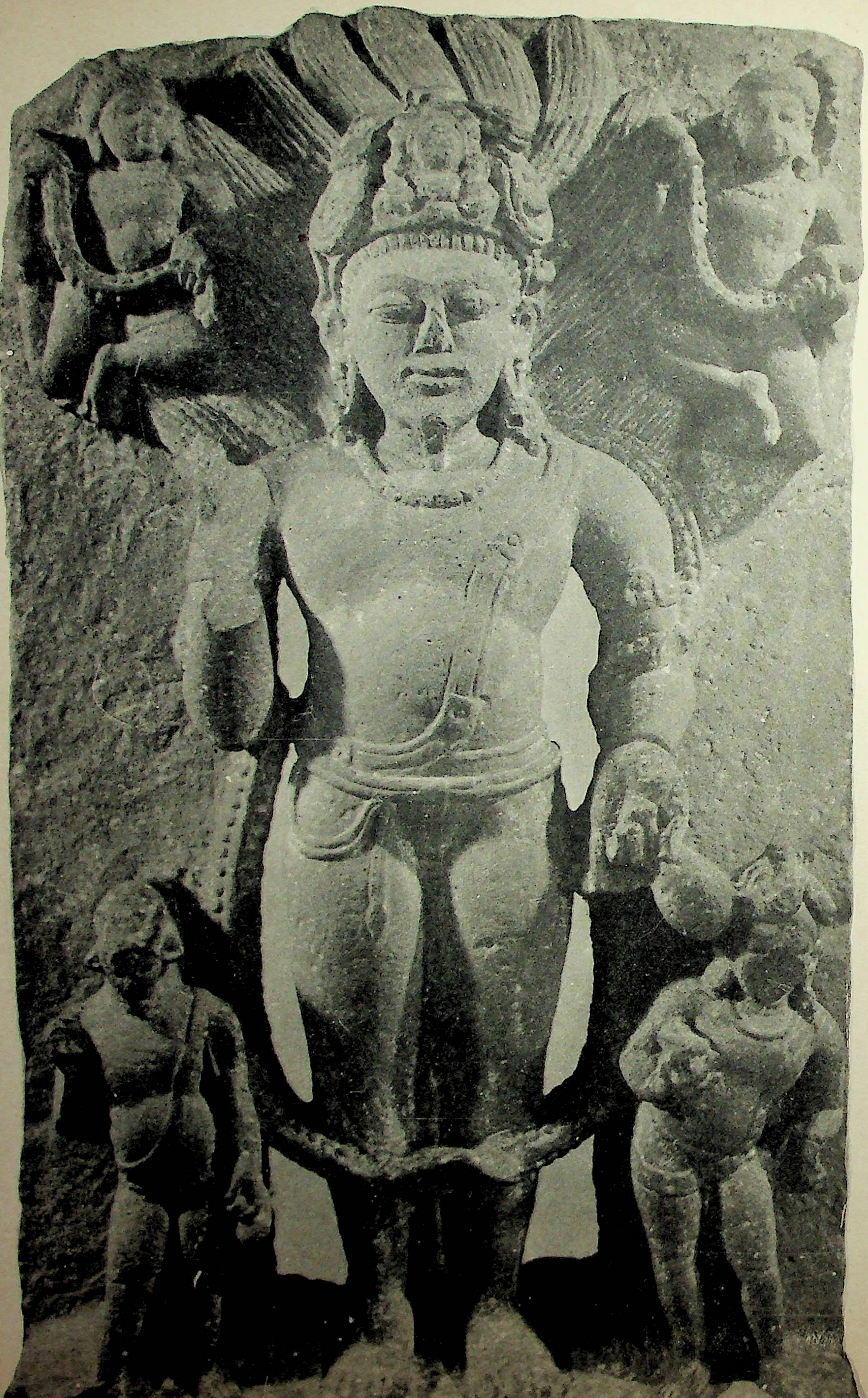
89. Subjugation of Kāliya



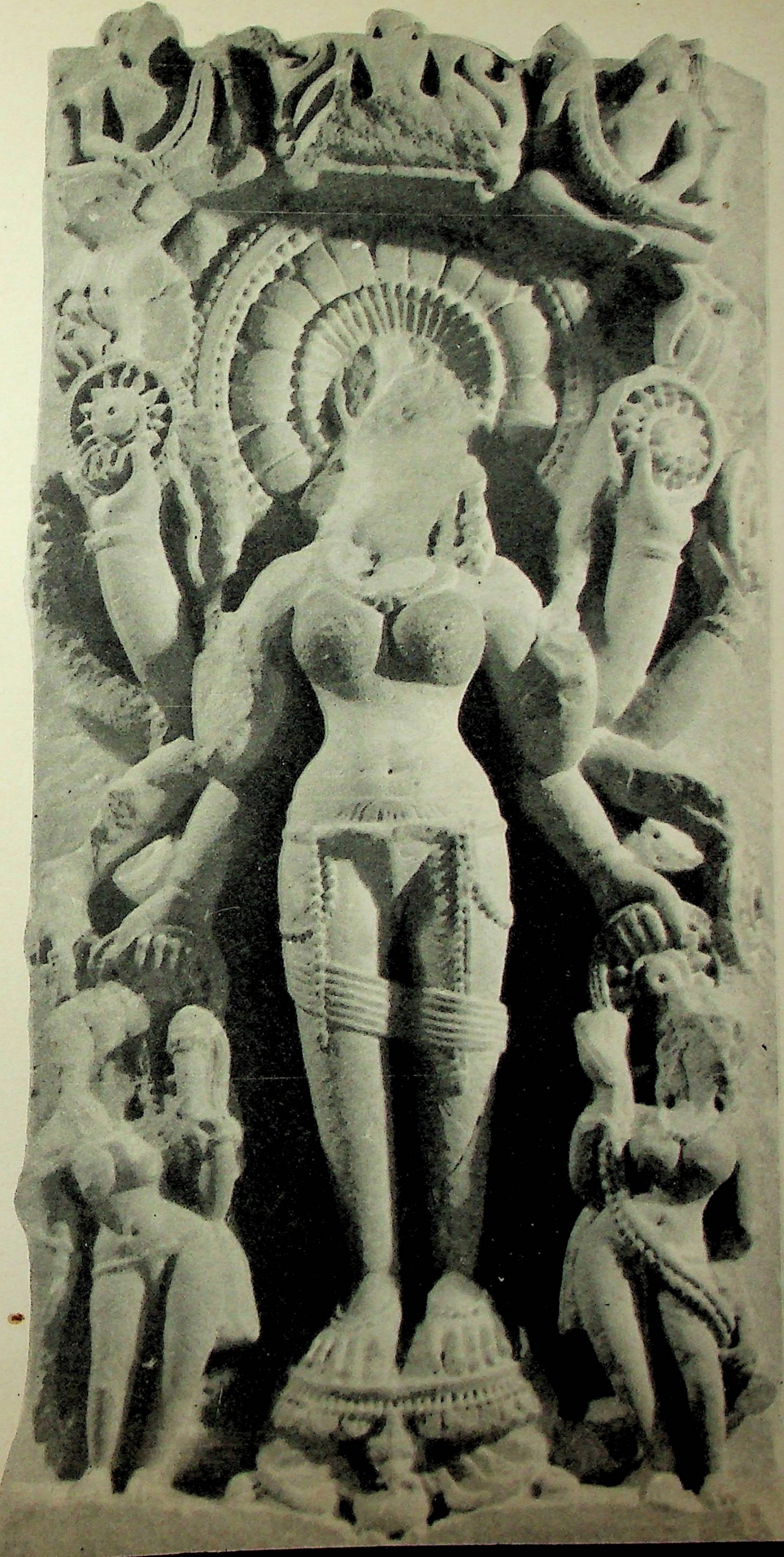
← 90. Kṛishṇa holding Govardhana

91. Demon planet Rāhu



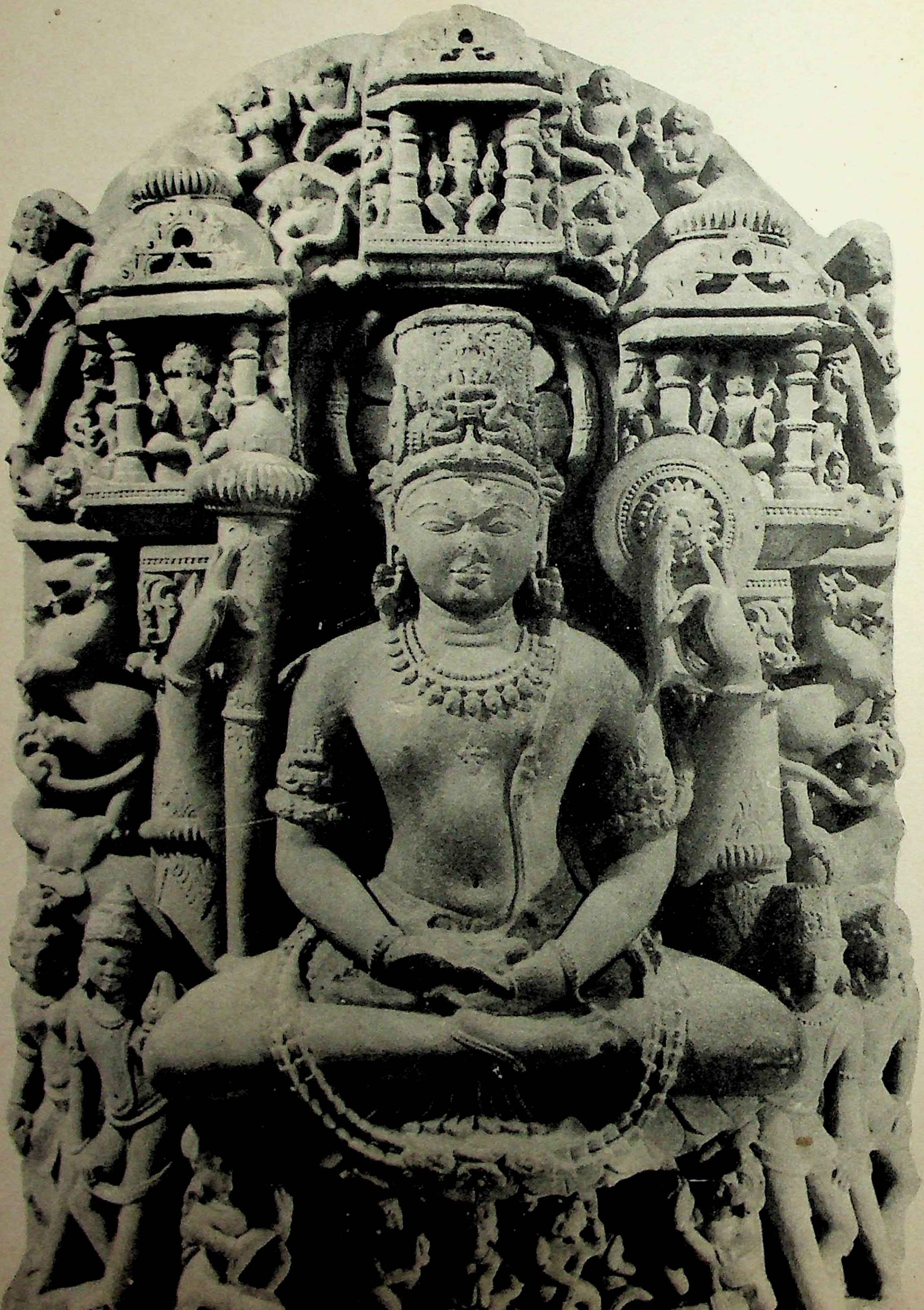


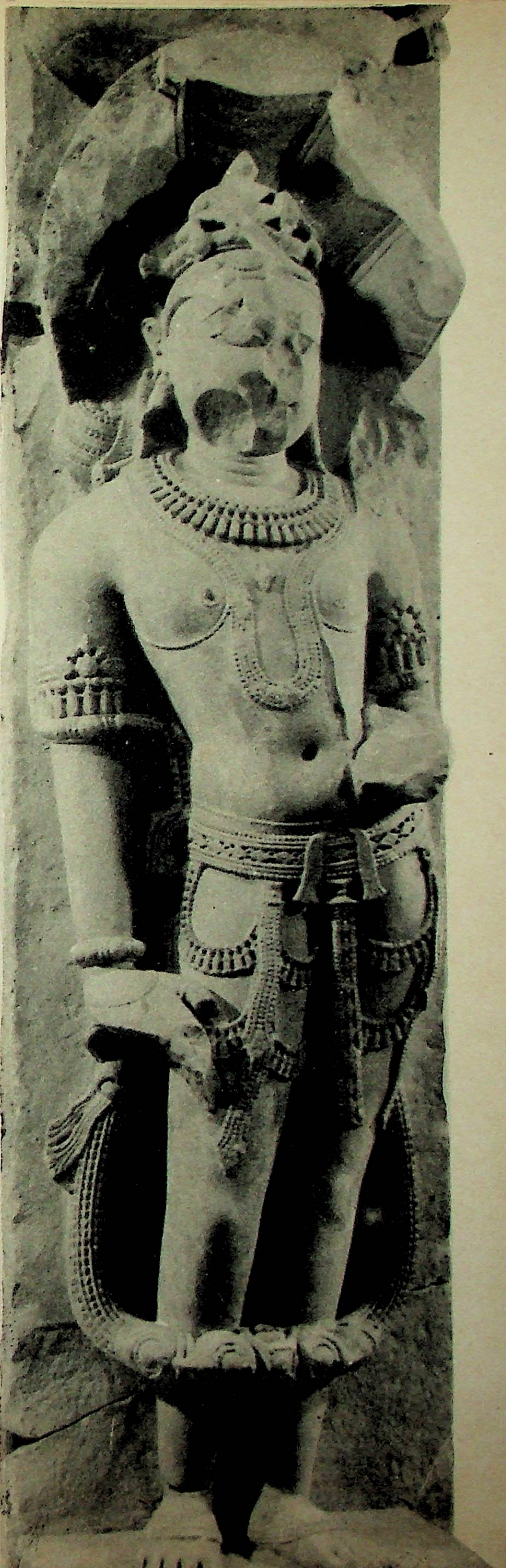
←——— 92. Agni



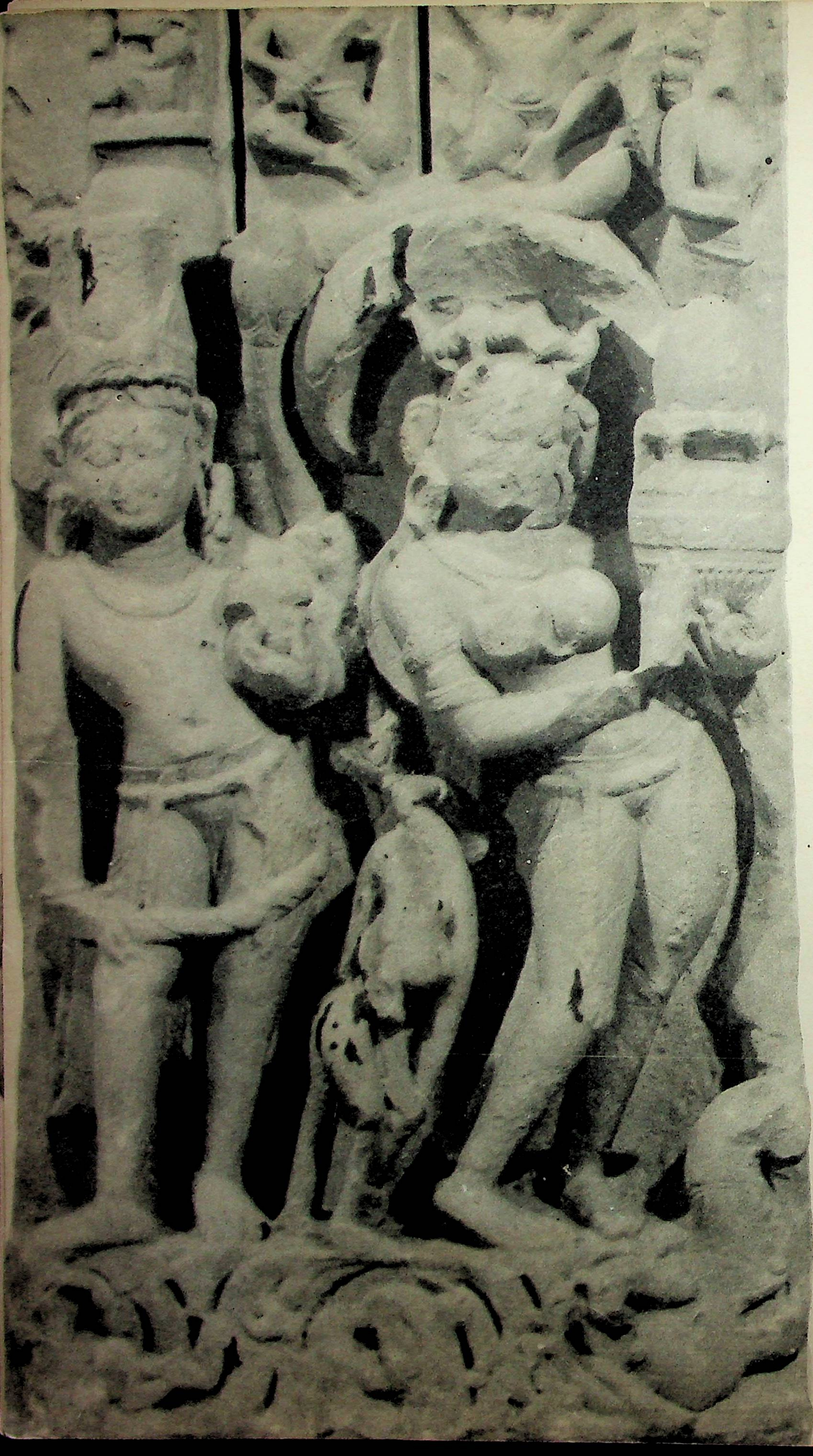
93. Chakreśvarī

94. Vishṇu in padmāsana

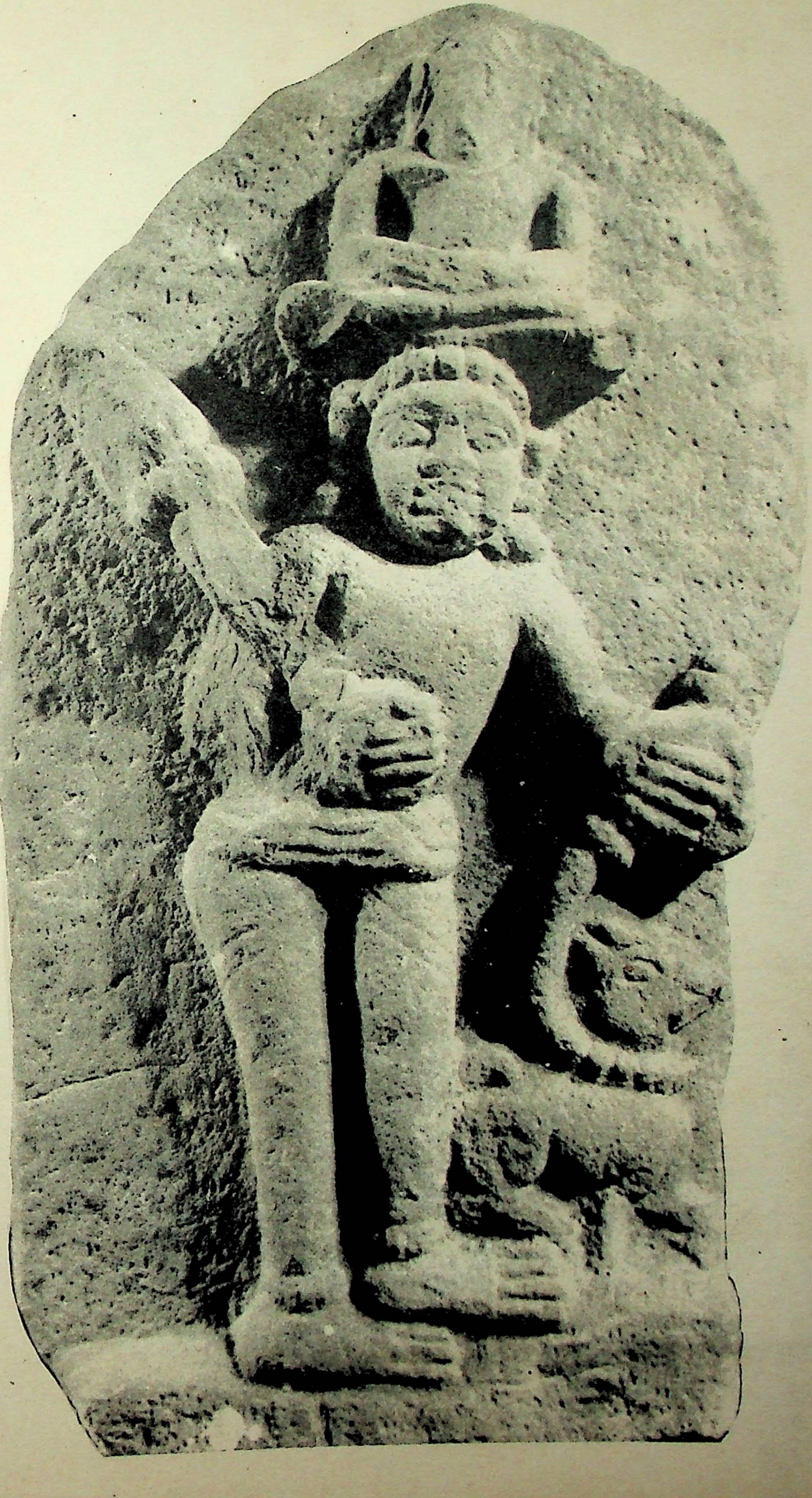




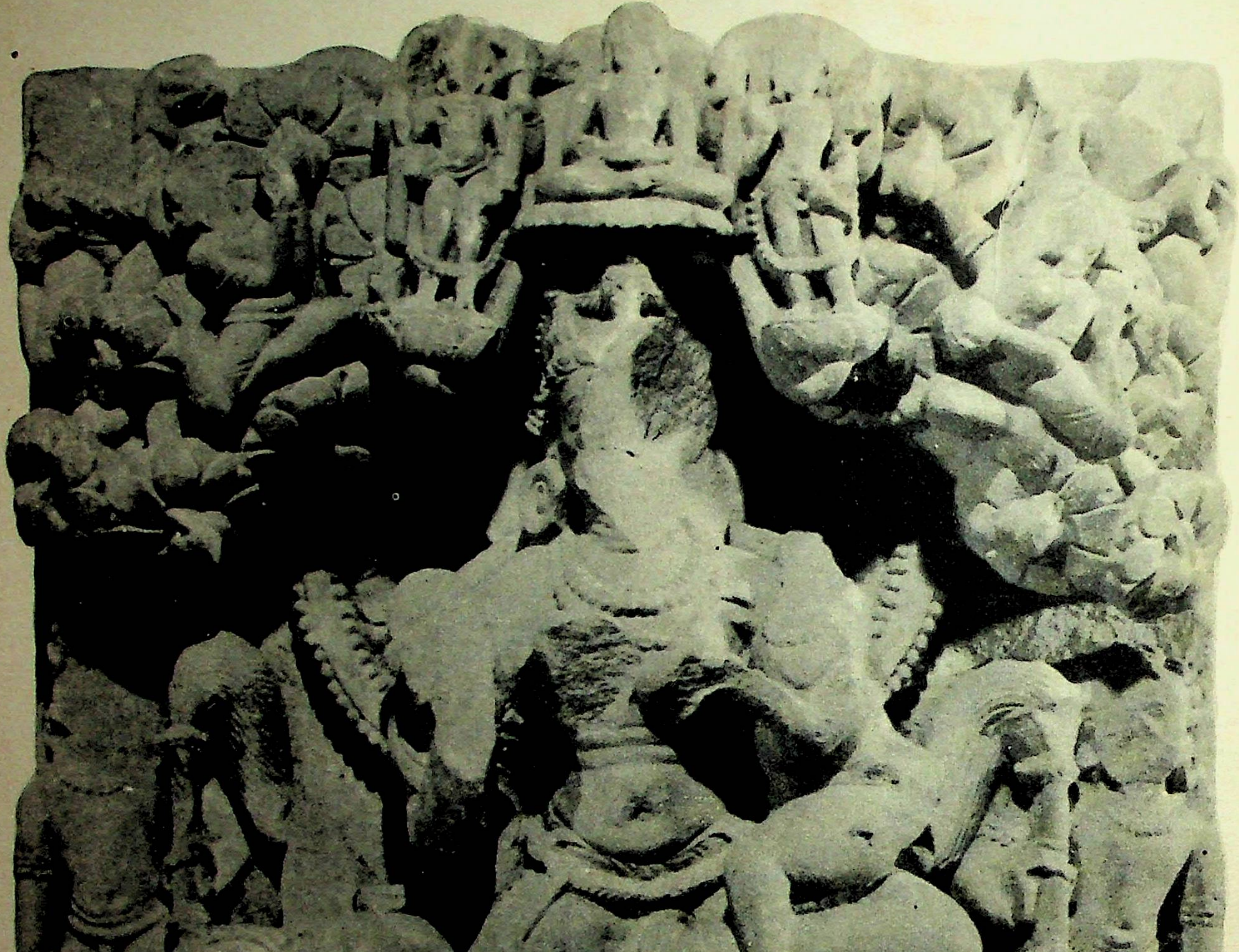
95. Nāga. Balarāma (?)



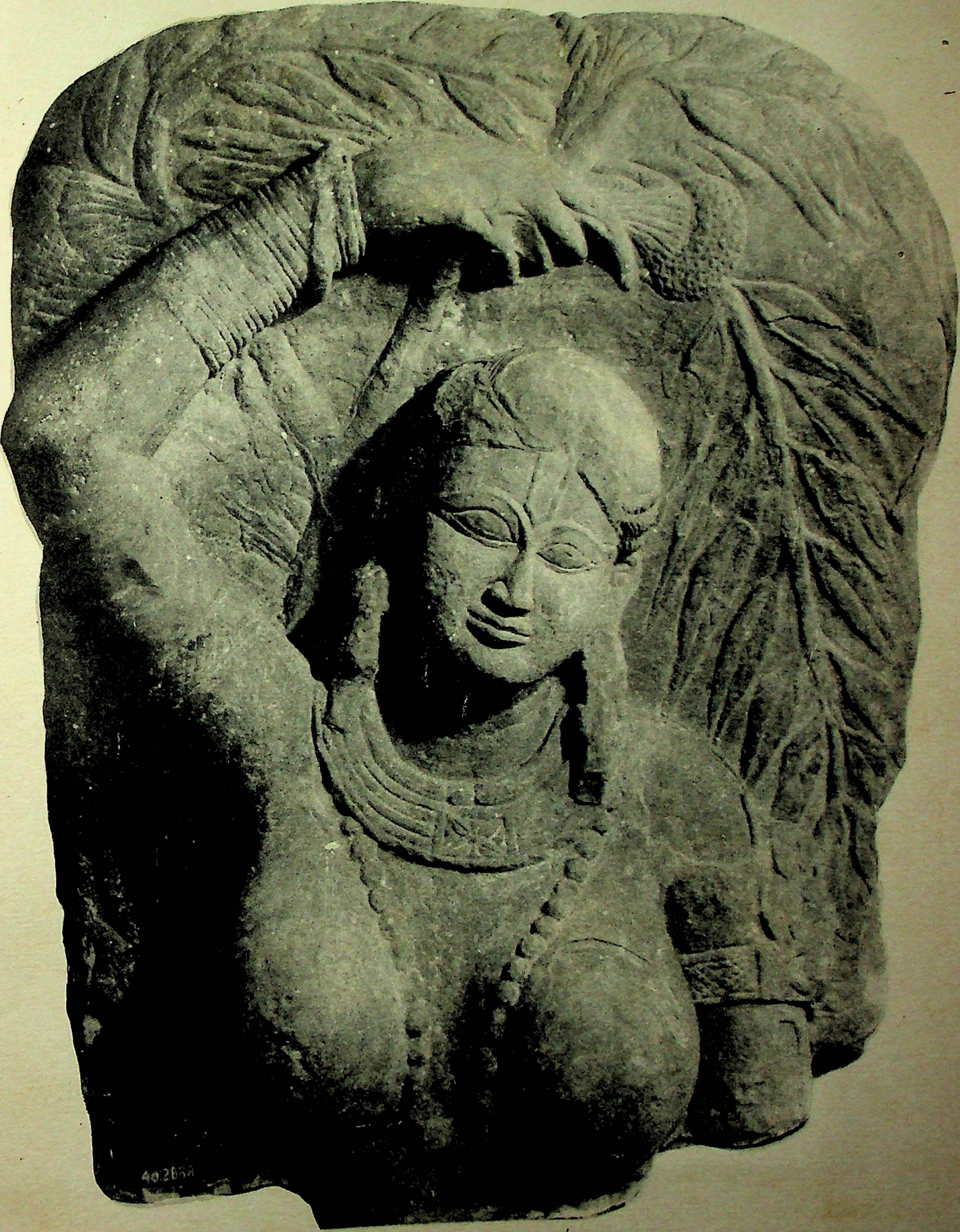
96. Gaṅgā



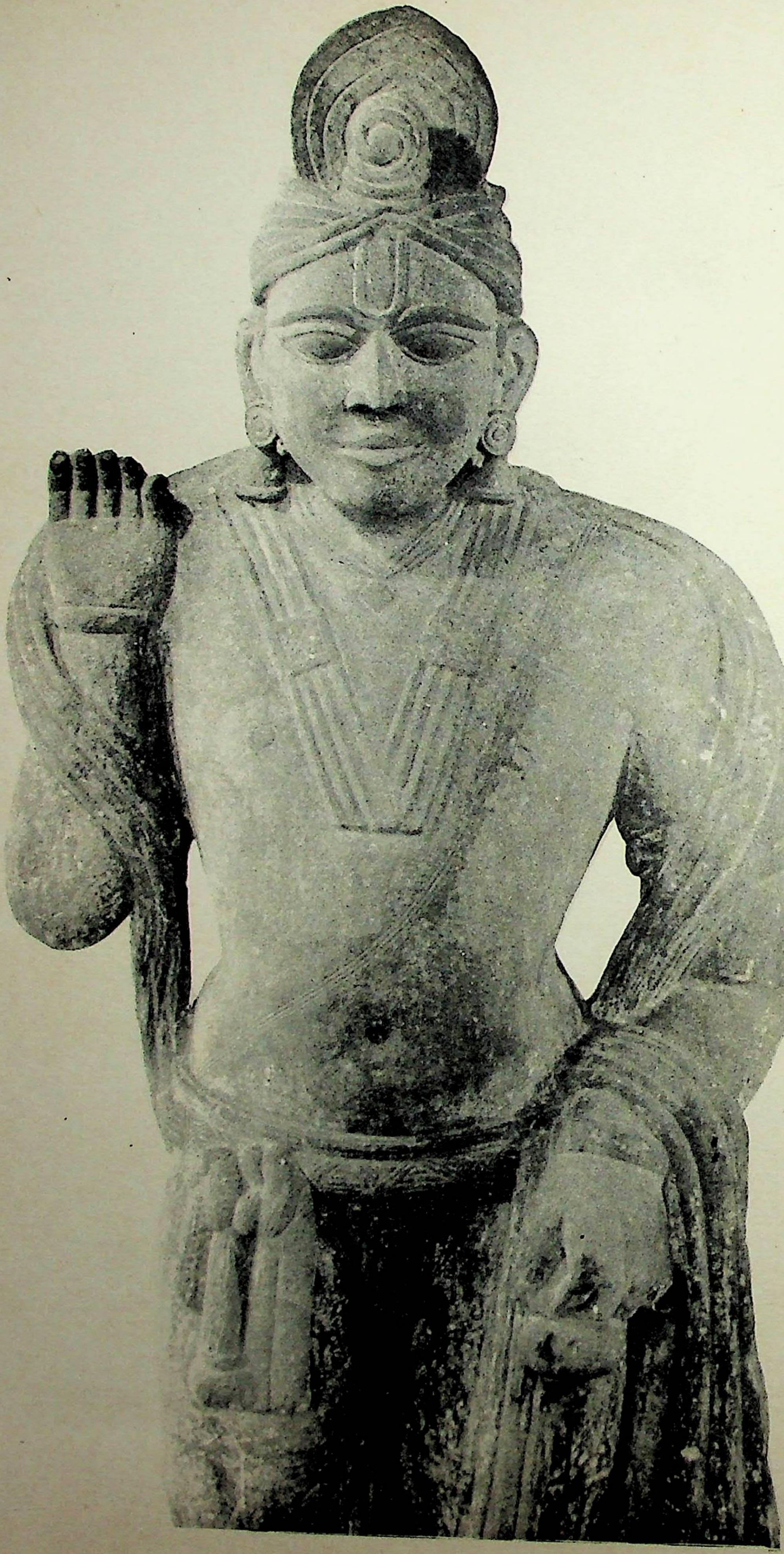
97. Kshetrapāla



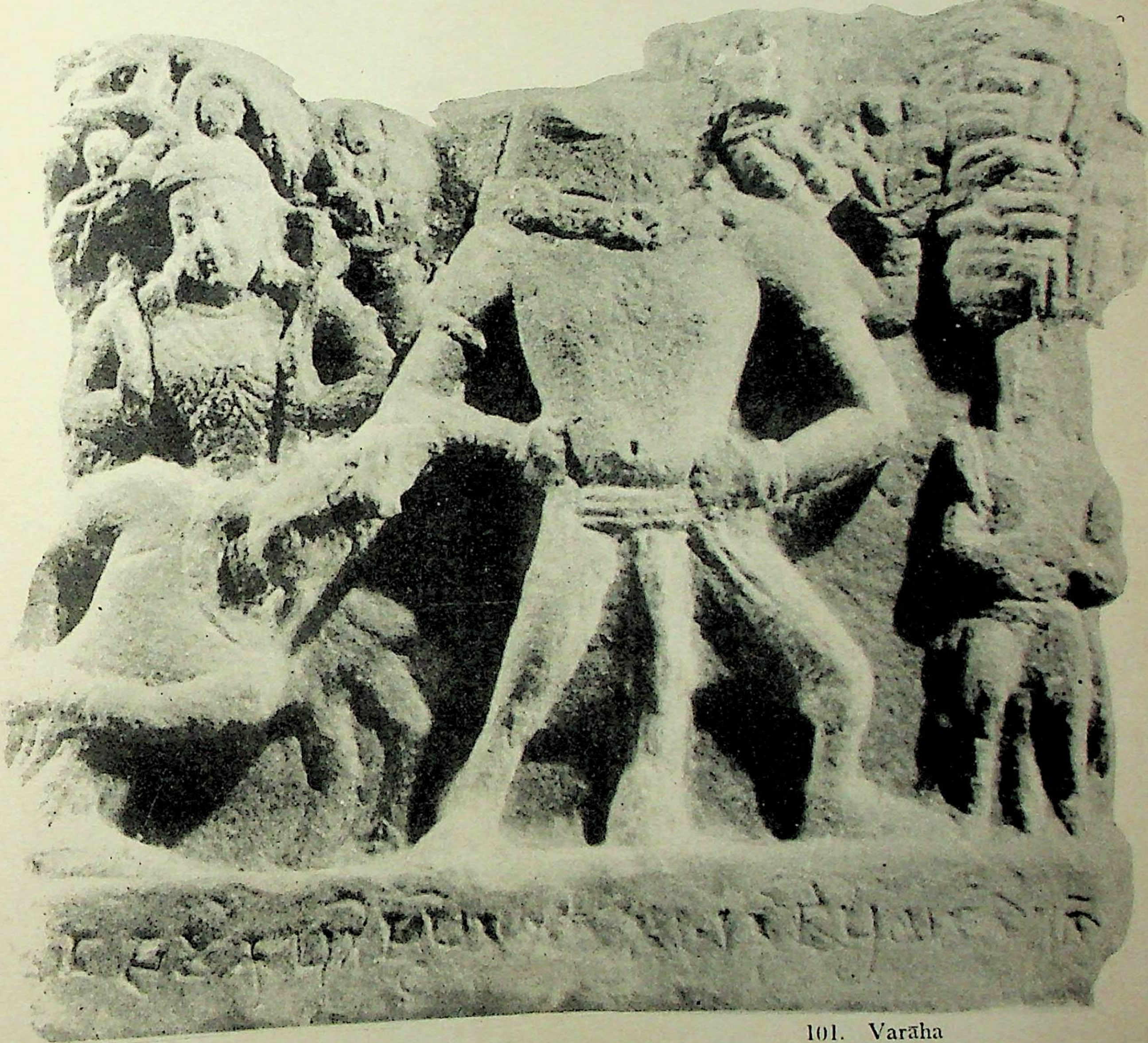
98. Ambikā



99. Śālabhañjikā in the guise of a Vaishṇava deity



100. Bodhisattva in the guise of a Vaishnava deity



101. Varāha

1 Subject	2 **Pre *Śuṅga* Period (up to 200 B.C.)**	3 ***Śuṅga* Period (C. 200 B.C.–C. 57 B.C.)**	
Style	Massiveness	Flat, not in bold relief	Natural d figures sho
Medium	Red sandstone with white spots.	Same	
		[illegible] waist	Heavy dh

APPENDIX I — COMPARATIVE STUDY OF MATHURA ART

1 **Subject**	2 **Pre *Śuṅga* Period (up to 200 B.C.)**	3 ***Śuṅga* Period (C. 200 B.C–C. 57 B.C.)**	4 ***Kushāṇa* Period (C. 1 A.D. — 200 A.D.)**	5 ***Kushāṇa*-Gupta Period (C. 200 — 325 A.D.)**	6 **Gupta Period (C. 319—600 A.D.)**	7 **Post-Gupta Period (C. 600—900 A.D.)**	8 **Later Mediaeval Period (C. 900—1200 A.D.)**
Style	Massiveness	Flat, not in bold relief	Natural depiction of body; carving in round; Depiction of figures shooting from the body of a main figure.	Inclination from realistic to idealistic style.	Idealization of physical features; Soothing expression of emotions such as peace, joy etc.	Idealistic depiction of eyes, nose, breasts, fingers etc.	Carving in bold relief generally not in round.
Medium	Red sandstone with white spots.	Same	Same	Same	Same	(1) Spotted red sandstone. (2) Buff sandstone.	Buff sandstone.
Male Dress	Dhoti, dupatta, waist-band, heavy turban, mukuta or bunch of flowers in coiled hair.	Dhoti, dupatta, waist-band, fluffy turban with a crest; locks of hair coming out of the turban near the temples.	Heavy dhoti and long dupatta; waist-band; a light line of hair peeping out of the headgear near the temples; fluted headgears of different styles. Foreigners with trousers, long coat, belts, several types of headgears and padded boots.	Turban, dhoti, dupatta and light waist-band.	Diaphanous drapery, dhoti with light folds and rare use of waist band.	Dhoti, dupatta, several types of *mukutas* and hair styles. Light line of hair on the forehead below the crown.	Same
Female Dress	— — —	Dhoti, upper garment, combed hair arranged in different styles.	Dhoti, upper garment, sometimes transparent under garments with few folds; Rare use of full sleeved tunics and 'ghagara'; Use of embroidered clothes. Usually hair combed in such a way as to form a big circular field above the forehead and studding the hair-dressing with costly cloth, beads, pearls, pendants, garlands etc.	Same	Light and transparent clothes with beautiful folds. Different styles of hair dressing studded with pendants, ornaments etc.	Same	Same
Ornaments	Few but heavy ornaments.	Flat carving of ornaments.	Ornaments in bold relief; very often no symmetry is maintained in *Kaṅkaṇas*, and *Kuṇḍalas*. Use of new motifs for ornaments.	Same	Light but beautiful select Ornaments.	Profuseness in ornaments and their depiction often with all the minor details.	
Style of sitting			Cross-legged rarely in European style, normally with legs bent and placed vertically, feet seen on the same seat sometimes as if inserted in it.	Same, but unnatural pose of the feet, i.e., inserted in the seat, not to be seen.	Cross-legged, or with one knee bent or in European style.		
Decorative Motifs		Winged animals, lotus-creeper, pendant-garlands, four or eight petalled flowers, auspicious signs, *Chaitya gavāksha*, *pañcha-paṭṭikā*, *bhāravāhi-Yakshas*, *Yakshiṇīs*, *Kinnara*, *Suparṇa*, etc.	Small natural and mythological human figures, natural and mythological birds and animals, trees like *Kadamba*, *aśoka*, plantain,[1] lotus creepers, vine creepers, several varieties of lotus flowers, acanthus leaves, corenthian capitals, garland bearers, honey-suckles, auspicious signs, atlantis figures, *Kīrtimukha*, acquatic animals, females busy in merry-makings, rows of bells, *garuḍa* and *nāga* figures, *gavāksha* with human faces in them, grills and curtains, men and women carrying garlands or with folded hands often seen in couples, halo with crescent borders, etc.		Peacock, crocodile, scroll-work, atlantis figures, *chaitya* windows with human faces, *Kīrtimukha*, Gaṅgā and Yamunā, four, six or eight petalled flowers, full-vase, *vidyādharas* flying, well decorated halo, etc.	Two or four handed atlantis figures, amorous couples, *gaja-śārdūla*, musicians, gatekeepers, and most of the Kushāṇa and Gupta motifs in refined forms.	
Buddhist Figures		*Yakshas*, *devas* worshipping a *stūpa*.	Āryavatī, Buddha, Śakra, Brahmā, Padmapāṇi with Amitābha,[2] Bodhisattva Maitreya, Bodhisattva Viśvapāṇi with Amoghasiddhi,[3] Kaśyapa Buddha,[4] Lokapālas, Māra, Hārīti, *devas* hovering in the sky, pañchaśikha Gandharva, devotees, etc.		Buddha, Bodhisattva Ratnapāni with Dhyanī Buddha Ratna-Sambhava[5], Jambhala.	Avalokiteśvarī.[6]	Aparājitā
Buddhist *Jātakas*		*Jātaka* of the worst evil, Sutasoma.	Romaka, Pāda-Kusala-māṇava, Kachchhapa, Ulūka, Śivi, Vyāghrī, Balahassa, Malitāmukha.	Vessantara Dīpaṅkara.			
Jaina Images			Āyāgapaṭṭa, Tīrthaṅkara, Negameśa, Āryavatī, Sarasvatī.	Revatī, or Sashṭhī, Kṛshṇa, Balabhadra.	Tīrthaṅkaras and their śāsana devatas, Ashṭa-grahas, Kubera.	Chakreśvarī.	Kshetrapāla, Ambikā some of the yakshas attached to respective Tīrthaṅkaras.
Brahmanic Stories			Vasudeva carrying Kṛshṇa, Fight with the demon Keśī.	Story of Śṛṅgī Ṛshi.	Lifting of Kailaśa along with Śiva-Pārvatī by Rāvaṇa.	Subjugation of the serpent Kāliya; Lifting of Govardhana.	
Buddha		Symbols, Begging-bowl, Diamond-seat, *Stūpa*, *Triratna*, Bodhi-tree, Halo, Foot prints.	Appearance of the Buddha Image, standing, sitting and sleeping figures, Heavy drapery, opened eyes, Kaparda or snail-shell over the head, *ūrṇā*-mark, one shoulder covered, light smile, auspicious symbols on palms and soles, etc. (see p. 42)	Figure of Buddha with Gandhāra influence.	Expression of emotions, astrological lines on palms, halfopened eyes, elongated ears, *srikkā* etc., mostly standing figures (see p.54).	Mere copying work.	
Tīrthaṅkara		Symbols, *Chaitya*-tree, *Chayapillar*, *Dharma-chakra*, auspicious symbols, *Triratna*.	Appearance of Tīrthaṅkara Image—seated or standing, Parśvanātha, Ādinātha, Neminātha; Absence of *Lāñchhanas*.	Same	Improvements in depiction, frequent appearance of the attending figures.	Appearance of the *lāñchhanas*, *śāsana devatas*, *yakshas*, *grahas*, *chhatrāvali*, *dundubhi etc.*	Tradition continues, Tīrthaṅkaras have *ūrṇā*-mark and often *ushṇīsha*.
Vishṇu			Four-handed rarely eight-handed *ūrṇā* on forehead; carries *śaṅkha* or water-pot, *abhaya*, *chakra* and *gadā*. Standing, rarely seen on *garuḍa*, *vanamālā* and *Kaustubha* absent. Form of *gadā* and the style of holding it is noteworthy.	Same	Appearance of *āyudha-purushas*, and *vanamālā* along with other improvements.	Profuseness of ornaments, four-petalled Kaustubha, appearance of subordinate deities in plenty.	
His other forms		Pañcha-vīras. Balarāma.	*Chaturbhuja*, *Ashtabhuja*, Incarnations, Varāha, Kṛshṇa, Balarāma.		Kṛshṇa, Varāha-nṛsiṁha-Vishnu Viśvaroopa.	Vishṇu in Yogāsana, Kṛshṇa, Ananta-śāyī etc.	
Śiva		*Liṅga*-form	Ordinary *liṅga*, *Eka-mukhī liṅga*, Image of Śiva–horizontal third-eye, *jaṭā*, trident, bull, genital organ straight (*Ūrdhva-meḍhra*).	Same	Tigerskin, crescent and vertical third-eye along with other characteristics.	Introduction of rich ornaments. Tradition continues.	
			Forms :—Two-handed standing with Pārvatī. Ardhanārīśvara.		Lakulīśa, Ardhanārīśvara.	Harihara.	
Kārtikeya			Two-handed holding a spear; rarely cock, one of the hands is normally in *abhaya* mudrā.	Same	Two handed, sometimes with peacock.	Abhisheka of Kārtikeya by Brahmā and Śiva.	
Sūrya			With foreign features in northern-dress, seated or in a chariot drawn by two or four horses.	Similar, but with a few Bhāratiya characterstics.	Mixture of Bhāratiya and Iranian aspects. Appearance of attendants in northern-dress.	Less Iranian, mostly Bhāratiya barring the shoes, subordinate deities in plenty.	Two-handed, snake canopy, as usual profusely ornaments.
Balarāma		Two handed carrying *hala*, and *mūsala*, snake-canopy on the head	Snake-canopy; flask of wine in one hand, the other raised in the attitude of protection.		Four-handed figure, snake canopy on head, appearance of vanamālā.		
Other Images of Brahmanic pantheon	Yaksha (?)	Lakshmī, Kāmadeva	Mahisha-mardinī Durgā four-handed, demon in the form of a buffalo; six-handed Durgā; Indra, Agni, Kubera, Lakshmī, Vasudhārā, Mātrikās, Nāga figures, etc.	Also Ganeśa.	Gaṇapati, Brahmā, various forms of Śakti and other deities.	Nava-graha, Rāhu, Mothers with Vīrabhadra and Ganeśa, Gaṅgā Yamunā.	Ganeśa, Bhṛṅgī Hanumāna, Aśvārūḍhā,[9] Annapūrṇā, Chāmuṇḍā.[10]

Note :—The Chart includes only the salient and common aspects. Possibility of exceptions is always there.

[1] Mathura Museum Anti. no. 54.3768.
[2] M.M. Anti. No. 33.2336.
[3] M.M. Anti. No. 34.2367.
[4] M.M. Anti. No. 37·2739.
[5] M.M. Anti. No. 29.1944.
[6] M.M. Anti. No. 17.1297.
[7] M.M. Anti. Nos. 19-20.1561.
[8] Patna Museum No. 5827.
[9] Mathura Museum No. 15.892.
[10] *Ibid.* No. 33.2319.

Appendix II

An Interesting Varaha Image of Kushana Period

It is believed by the followers of the Brahmanical faith that Vishṇu, the Protector, manifested himself as an incarnation from time to time to save the world from the clutches of respective demons. Lists of these incarnations appear in different classical works[1] though they do not agree with each other in details. Even the number of the incarnations varies from seven to twenty-four. In spite of their other differences no authority has failed to make a mention of the Boar (Varāha, Yajñya-Varāha, Sūkara, etc.) as one of the earliest incarnations. Rather some of them, as Rāmāyaṇa, Brahma-Purāṇa, Skanda-Purāṇa, Bhāgavata (only at one place) give him the first position in their lists. Though these incarnations find profuse mention in literature, in the field of sculptures their antiquity cannot be considerably traced back. For example, we do not know of any sculpture related with Rāma and the episodes of the Rāmāyaṇa, which can definitely be attributed to pre-Gupta period, that is, before fifth century A.D. The other most important incarnation is that of Kṛshṇa. He is for the first time seen in a very few sculptures[2] and terracottas[3] of the Kushāṇa age (c. 1st-3rd cent. A.D.). Balarāma was of course worshipped right from the Śuṇga age (c. 2nd cent. B.C.).[4]

No other incarnation in sculptures was yet known to have existed in pre-Gupta period.

Worship of the Varāha incarnation gained popularity in the Gupta age. Colossal Varāha image from Udayagiri in Madhya Pradesh, another inscribed Varāha from Eran in Sagar district of the same State dated in the first reignal year of Hūṇa ruler Tormana[5] (close of sixth century A.D.) and so many other images of the same and subsequent ages can be cited in support of the above statement. Even some of the inscriptions of the Gupta age open with salutations to Varāha. It is quite clear that Varāha could not have achieved this wide popularity in one or two centuries. There must have been some traditions in existence behind this age, and with coming of the *Parama-bhāgavata* rulers like the Guptas on throne, it gained strength. Existence of this tradition was only an assumption, as there was no sculptural evidence available in its supprot, and we had to rely on literary evidences only. Acquisition of a Kushāṇa-Varāha image in anthropomorphic form in the Archaeological Museum, Mathura, therefore, bridges up an important gap and takes back the antiquity of Varāha worship by at least two hundred years.

The present sculpture (Museum accession No. 65.15) is a fragmentary slab (size 1'2-1/4" × 1'4") of weather-beaten buff coloured stone hailing from some unknown place. According to the dealer, who brought it, it was found from the river Yamuna near Mathura, but the authenticity of such statements is always open to doubts. The slab shows four human figures in all. The one to the proper left is obviously a devotee with folded hands as is clear from his size and pose. The field over his head is occupied by a mountain. Next to him stands a four-handed headless male figure, in *ālīdha* pose, that is, with his legs placed slightly wide apart and two normal hands placed akimbo (*Katyava-lambī*). In his upper two hands there are two discs embossed with a motif depicting Sungod with his two horses. The figure has turned its face to the left. Exactly near the face, which is now mutilated, appears a small female figure carrying a bud-like object in her right hand. The male figure has got a tight floral garland and the famous *Śrīvatsa* mark on its chest. He puts on a waist band (*Kāya-bandhana*) and dhoti, with its ends gathered and suspended in between the two legs so as to reach the ground. In this case armlets and bracelets serve as the ornaments. Though headless, the four hands, the floral garland, *Śrīvatsa* symbol on chest, appearance of female figure, obviously the Earth or Pṛthvī over the left shoulder near the face, and the very pose of his standing, help us to identify the deity as Varāha with very certainty.

Behind the boar there appear two male figures. One with close-fitting tunic secured fit by a knot on the chest carrying bow and arrow is obviously a soldier under a tree. The other one in half-reclining pose is a princely figure with a fluted headgear. It is preserved only upto the waist. In the extreme right lower corner only a left foot of some bigger human figure is also seen. Obviously the reclining figure and the warrior formed part of some scene which once appeared just to the right of Varāha.

The lower rim of the slab bears a fragmentary inscription in the Brahmi script of about 2nd century A.D. It appears that the inscription recorded installation perhaps of this image by some body, whose names are now gone. The inscription can be read as follows :

...ta ramika pratisthāpita......kati priyatam bhagavā.

Though nothing of any importance can be made out from the record it definitely helps us to ascertain the date of the sculpture.

From iconographic and artistic point of view, the present sculpture is important for the following special features ;

(1) **Appearance of *Śrīvatsa***

Though *Śrīvatsa* on chest is taken to be an important emblem of Vishṇu, it does not appear in the Kushāṇa figures of that deity from Mathura. In the contemporary Tīrthaṅkara figures it invariably appears on the chest. In the figures of the Buddha and Bodhisattvas of the Kushāṇa period it makes its appearance on the finger-tips[6] of hands and feet. It, being one of the important eight auspicious signs and one of the signs of a 'Great man', had become a common art motif. In case of Udayagiri Varāha,[7] one can see this sign on his chest. On the basis of our present sculpture it can be safely assumed that though not with Vishṇu at Mathura, it had its association with Varāha right from the Kushāṇa age.

(2) **Female figure to the left near the face**

This is obviously the Earth or Pṛthvī, which was taken out of the ocean by Varāha. Her appearance is normally an indispensable feature of Varāha images, both in their normal and anthropomorphic forms. The great Boar *(Mahāvarāha)* according to the legend held up the Earth *(Pṛthvī)* concealed under waters with his tusk[8] or left elbow according to some later works.[9] In the present sculpture the Earth in anthropomorphic form is definitely to the left side and was probably supported by the left tusk. Here she is seen carrying some bud-like object in her right hand. This again finds mention in a much later work, viz., *Abhilashitārtha Chintāmaṇi or Mān Mānasoltāsa*, in its chapter on iconography which describes her as carrying a blue lotus.[10]

(3) **The two sun figures**

This is a peculiar feature that instead of having his normal emblems in his hands, he is holding two discs embossed with Sun with his two horses. existence of sun is difficult to explain but perhaps the Sun here represents the *Kāla* or Time, which has been associated with the *Mahāvarāha* in the *Matsya* and *Padma Purāṇa.* The *Matsya Purāṇa* calls him 'Holder of the Eye of Day and night' *(Ahoratrekshaṇa dharaḥ)*,[11] while the *Padma* mentions the God as Time personified *(Kāla-kāshthā-nimeshādi Kālarūpāya)*.[12]

It is also interesting to note that representation of Sun seated with his two horses is a well known Kushāṇa feature. For comparison must be made of the famous Scythian Sūrya image of about 1st cent. A.D., now exhibited in the galleries of the Archaeological Museum, Mathura.[13] In the Kushāṇa art Sun with his two horses similar to the one in the present sculpture had come to be used as a decorative motif. In one specimen now housed in the State Museum, Lucknow, for example, the forehead pendant of a female figure bears the same embossing.[14]

(4) **The floral garland**

The long garland reaching the knees *(āpāda lambini vanamālā)* is invariably associated with Vishṇu both in literature and sculpture. In the latter case it is seen only in the Gupta and post-Gupta periods. In the earlier representations of Vishṇu, say of Kushāṇa age in Mathura, he is seen with a small collar-like garland with a central pendant.[15] This is obviously the earlier form of *Vanamālā,* so much so that this collar-like garland has not only the flowers but sometimes the long leaves as well.[16] Thus it is *Vanamālā* (jungle wreath) in its true sense. In the present Varāha sculpture the tradition of having tight collar-like floral wreath has been followed. Depiction of flowers in the wreath is also typically Kushāṇa.

(5) Other *Kushāṇa* motifs

Apart from the epigraphical grounds and the Sun motif there are other features also, which are clearly Kushāṇa. They can be summarized as below :

(a) Carving of human bodies and faces.
(b) Waist band *(Kāya bandhana)* of the Boar.
(c) Dress worn by the devotee.
(d) Fluted head gear of the reclining princely figure.[17]
(e) Depiction of rocks[18] and trees.

The above discussion would thus show that the slab under consideration can definitely be attributed to the Kushāṇa age and throws a welcome light on the prevalence of Vaishṇava cult in that age. This has also taken back by two centuries the introduction of Varāha images in the field of Brahmanical Sculptures.

References

[1]	*Vālmīkīya Rāmāyaṇa,* Yuddha,	117. 12-31
	Mahābhārata, Śānti,	339. 103-4.
	Matsya Purāṇa,	47. 234-50.
	Agni Purāṇa,	49. 1-9.
	Vāyu Purāṇa,	98. 71-117.
	Brahma Purāṇa,	180. 18-42; 213. 1-43.
	Padma Purāṇa,	Vol. V, Chapter 230,31,32,37,38,39,40; 241,42,43,44,45-52.
	Skanda Purāṇa,	Purushottama Kshetra Māhātmya 58.10,
	Skanda Purāṇa,	Vaishṇava Khaṇḍa – Vāsudeva Māhātmya 18.16-45.
	Vishṇu Dharmottara Purāṇa,	III Chapter 85.
	Bhāgavata,	1. 3. 6-22; II. 67-1; XI.4. 17-23; III. 1. 36-44; III. 3. 57-58; V. 17. 10, 33.
	Abhilashitārtha Chintāmaṇi,	III. 1, p. 259-61,
	Vṛddha Hārīta Smṛti	7. 142-43,

[2] Mathura Museum Antiquity nos. 17.1344, 59.4476.

[3] U. P. Shah, Terracottas from Bikaner State, *Lalita Kala,* No. 8, Oct. 1960, pp. 55-62, Pl. XXI, Figs. 1 and 2.

Lucknow Museum Antiquity No. G. 215
K. D. Bajpeyi, *Sagar through the Ages*, p. 36, Pl. IV
N. P. Joshi, मथुरा कला में मांगलिक चिह्नों का प्रयोग, *Aj*, Varanasi, 16th February, 1964.
C. Sivaramamurti, Geographical and Chronological Factors in Indian Iconography, *Ancient India*, No. 6, January 1950, p. 44.
Padma Purāṇa, VI. 237-118
Devatā, V. 72
Mānasollāsa, Vinnśati 3, Ch. 1. 701.
Matsya Purāṇa (Mor Ed.), 247·68.
Padma Purāṇa (Mor Ed.), V. 237-21.
Mathura Museum Antiquity No. 12·269.
Lucknow Museum Antiquity no. 46·80.
Mathura Museum Antiquity no. 34·2487.
Ibid., no. 17. 1325.
Compare: V. A. Smith, *Jain Stūpa and Other Antiquities of Mathura*, Pls. L, XIV, CI
Ibid., Pl. LXIII.

Appendix III

Motifs in Mathura Sculptures[1]

The Mathura sculptures right from 2nd century B.C. to about 12th century A.D. depict a very large number of art motifs. They have been adopted from different sources such as literature, nature and above all imagination. Parallels of some of these motifs can be seen in Sumerian, Hittite, Assyrian, Mesoptamian, Cretan, Trojan; Lycean, Phonecian, Achaemenian, Scythian, Egyptian and Chinese civilizations. A comprehensive study of evolution and classification of all the Mathura motifs—many of which, as a matter of fact, are to be seen elsewhere also—forms a subject of an independent monograph, which is not our aim at present. Here in order to make our readers familiar with this sort of extremely rich material found in Mathura art we propose to give a very broad classification of the different art motifs and explain the important types with the help of a few illustrations.

These motifs can broadly be classified as under :

1. Auspicious Symbols : Their traditional number in India is eight and so it is in China, where they are known as *Papao*. Several lists of these *ashṭa māṅgalika* symbols are to be seen in ancient Indian literature but they are not uniform. Some of the auspicious symbols seen at Mathura are pair of fish *(mīna-mithuna)*, full vase *(pūrṇa ghata)*, wheel *(chakra)* three jewels *(triratna)*, sacred seat (*bhadrāsana*), cross with turned ends (*svastika*, conch *śaṅkha*), garland basket (*pushpha chaṅgerī* or *paḍalaga*), honeysuckle *nīlotpala* or *muchukunda*), pair of bowls (*śarāva sampuṭa*), umbrellla *chhatra*), etc.

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[1] For illustrations see pages 11, 21, 31, 41, 51, 63, 77.
Identification of the motifs is based on the works and articles by Dr. V. S. Agrawala, Dr. A. Coomaraswamy, other colleagues in the field as Prof. K.D. Bajpeyi, Shri R.C. Agrawala. and also study and information of the author himself.

2.	Sacred Buddhist Motifs :	Lotus, Bodhi-tree, diamond throne *(vajrāsana)*, *stūpa*, begging bowl, turban, relic casket, halo, foot prints, series of four animals, viz., bull, horse, lion and elephant, etc.
3.	Sacred Jaina Motifs :	Sacred pillar (*chaitya stambha*), lion, *stūpa*, wheel, elephant, celestial drummer (*deva-dundubhi*), series of umbrellas (*chhatrāvali*), differents marks sacred to each Tirthaṅkara (*lāñchhana*), *śrīvatsa*, etc.
4.	Stories, scenes and processions:	*Jātaka* stories, mythological episodes, musical concerts, processions, etc.
5.	Animals :	
	Big Games :	Lion in different poses, elephant, rhinoceros, tiger, lion trampling the elephant, etc.
	Minor animals ;	Deer, bull, squirrel, etc.
	Animals with interlacing necks :	In Mathura art there is only one known specimen of this type in the Janmasthana collection which shows three elephants with one skull and trunk.
6.	Acquatic animals :	Fish, crocodile, tortoise, etc.
7.	Birds :	Parrot, peacock, crane, swan, eagle (*garuḍa*).
8.	Imaginary fabulous animals :	These animals and birds show different combinations such as those of (i) different animals (ii) animal with human figures, (iii) acquatic animals with human figures, (iv) animals and acquatic animals, (v) animals and birds, (vi) animals, birds and acquatic animals, (vii) human figures and birds, etc.
9.	Trees :	*Aśoka, Kadamba, Kadalī, Tāla, Śāla Pippala*, etc.
10.	Creepers :	Lotus and vine creepers, creepers with bunched flowers, creepers formed by ornamental leaves like Chinese Artimisia and Acanthus.
11.	Flowers ;	Lotus, honeysuckle, four, six or eight petalled flowers and other ornamental floral patterns.
12.	Architectural motifs :	Pillars, arches, grilles, screens, curtains, *chaitya* windows, railings, buildings with single or double roofs and balconies, Buddha's residence or Gandhakuṭī, gateways, etc :
13.	Human figures :	Eortes or *yakshas* bearing garlands, *yakshas* with different poses and expressions, figures of Indian

	Atlantis *(bhāravāhi yaksha)*, human figures carrying bowls on head *(pātradhara)*; figures on chariot (Sūrya), human figure on Garuḍa (Vishṇu), seated human figures, lion and horse riders, woman under trees *(śālabhañjikā)*, couples *(mithuna)* and *(dampati)*, dwarfs *(vāmanaka)*, semi-celestial beings like gods-musicians *(gandharva)*, harpies *(deva* and *devaputra)* *(suparṇa)*, centaurs *(kinnara)* etc.
14. Geometrical Pattern :	Three circled design, cubes arranged one over the other sometimes five in number *(pañcha-paṭṭikā)*, parallelograms, semicircles, arcs, chequered design, lozenges, designs formed by circles, etc.
15. Border Designs :	Beaded border with line of crescents *(hastinakha)*, series of bells *(ghaṇṭāvali)*, twisted rope, bead and reel border, creeper with spirals, series of pyramids, series of three-pronged pattern, bead and reel with lotus petals, scroll work and others.
16. Miscellaneous :	Conch emitting pearls, ornamental *svastika*, fire altar, crossed *vajra*, lion head which subsequently developed in *Kīrtimukha*, etc.

Appendix IV

Depositories of Mathura Sculptures

Pieces of Mathura Sculpture have been scattered not only in India, but over the different parts of the world. Not only the Museums but some of the Embassies, Institutes, Universities, Governments and a number of private collectors have them in their collections. So far as the author knows, no efforts have yet been made to compile a list of all such places and persons, which is likely to be of great benefit for any serious student of Ancient Indian Art. It is, therefore, proposed to give here a list of all the known depositories. Unfortunately there are many gaps in our information. The time at our disposal did not permit to go in more details, information at different ends was not readily available, many replies are still awaited and so on. In spite of that a fairly good list could be compiled on basis of first-hand information either received from the institutions concerned or from our own records and knowledge. Efforts will, however, be made in the next edition to bridge the different gaps.

The author takes this opportunity to express his deep feelings of gratitude for all the museums and scholars, who readily extended their co-operation by giving prompt replies. Information supplied by my worthy friend, Shri R. C. Agrawal, Keeper, Archaeology in National Museum, New Delhi and Shri C. Shivaramamurti, Assistant Director of the same Museum, who has just returned from abroad, proved to be of supplementary nature. I express my thanks for these two scholars also.

The available information has been arranged in the following chart. Wherever the break up of the total is not available, only the total number has been given. The names of those institutions have also been included in the end, which have got Mathura Sculptures with them, but could not give even the total number for one reason or the other.

	Name of the Place or Person	Total number of sculptures	BREAK UP			
			Śunga	Kushāṇa	Gupta	Mediaeval
	OUTSIDE INDIA					
1.	Museum of Fine Arts, Boston.	30	4	20	6	–
2.	British Museum, London	17	–	14	2	1
3.	University Museum, University of Pennsylvania, Philadelphia.	19	–	11	5	3
4.	Atkins Museum of Fine Arts, Kansas, Missour.	12	–	9	3	–
5.	Indian Embassy, Washington.	6				
6.	Seattle Art Museum, Washington.	3	–	2	I	
7.	Fogg Art Museum, Cambridge, Massachusetts.	1	–	1	–	–
	(Do (on loan)	2	–	1	1	–
8.	Government of Malaya	1				
9.	Cleveland Museum, Cleveland, Ohio	14	1	8	4	1
10.	Metropolitan Museum of Art, New York.	9	–	6	3	–
11.	Victoria and Albert Museum, London.	40+2	–	31	4	5
12.	Museum of Asiatic Art, Rijks Museum Amsterdam	2	–	1	1	–
	Do (on loan)	2				
13.	Francis Hopp Museum of Eastern Asiatic Arts, Nepkoztarsag, Budapest.	10	1	5	4	–
14.	Indische Kunstabteilung Berlin.	17	–	9+1	6+1	–
15.	Museum Rietberg, Zurich.	4	–	2	2	–
16.	The Ashmolean Museum Oxford.	12	–	9	3	–
17.	Musce Guimet, Paris.	13	1	8	4	–
18.	De Yong Museum, Sanfransisco.	15	–	10	3	2
19.	National Museum of Pakistan, Karachi.					
20.	National Museum, Brussels, Belgium					
21.	Folk Art Museum,					
22.	Museum Volkerkunde, Leiden, Holland,					

IN INDIA

Name of the Place or Person	Total number of sculptures	BREAK UP Śunga	 Kushāṇa	 Gupta	 Mediaeval
1. Archaeological Museum, Mathura.[1]	on show 462	39	286	60	77
2. State Museum, Lucknow.	,, ,, 279	45	179	43	12
3. Shrikrishna Janmasthana Sevasangha Mathura.	about 60	–	–	–	–
4. Prince of Wales Museum, Bombay.	40	–	–	–	–
5. Indian Museum, Calcutta.	28	–	–	–	–
6. Patna Museum, Patna.	25	–	–	–	–
7. Bharat Kala Bhavan, Banaras Hindu University, Varanasi.	23	1	17	5	–
8. Government Museum, Madras..	15	–	–	–	–
9. Lucknow University Library Museum, Lucknow.	8	–	–	–	–
10. Sanskrit University Museum, Varanasi.	1	–	–	–	–
11. Allahabad Museum, Allahabad.					
12. Chhatrasal Museam, Banda.					
13. National Muscum, New Delhi.					
14. Archaeological Museum, Sarnath, Varanasi.			The Museum has got some Kushāṇa sculptures of red sandstone found locally.		
15. State Museum, Bharatpur.					

Private Collectors

Dr. Mulk Raj Anand. 1 (Attributed to the Kushāṇa Period, said to have unique headdress)

---

[1] A very big collection amounting to about 3,000 antiquities, in the godowns.

Name of the Place or Person	Total number of sculptures	BREAK UP			
		Śunga	Kushāṇa	Gupta	Mediaeval
13. National Museum, New Delhi.					
14. Archaeological Museum, Sarnath, Varanasi.			The Museum has got some Kushāṇa sculptures of red sandstone found locally.		
15. State Museum, Bharatpur.					
Private Collectors					
Dr. Mulk Raj Anand.	1 (Attributed to the Kushāṇa Period, said to have unique headdress)				

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राज्य संग्रहालय पुस्तकालय
प्रो० बी० एन० पुरी
संग्रह
लखनऊ

Errata

		for	*read*
Foreword			
p. iii	13th line from bottom	*Ghata*	*Ghaṭa*
Introduction			
p. v	4th line from top	Uptil	Up till
,,	II para 3rd line	form	forms
p. vi	V para 2nd line	Kishore	Kishor
p. vii	5th line from top	Modellor	Modeller
p. xii	No. 8	Śrīvatas	Śrīvatsa
,,	No. 15	Rhineoceros	Rhinoceros
p. xiii	49-50	pattern tri-foil grilles	pattern, grilles
,,	Nos. 54-59 : delete all these numbers		
Dicritical Table		m	ṁ
,,		h.	ḥ
p. 1	Add Chapter No. 1		
p. 3	IV para 5th line	north-eastern	north-western
p. 13	17th line from top	*liṅga*[3]	*liṅga*
	last line	Kushāṇa Art[4]	Kushāṇa Art[3]
f.n.	Delete no. [3] and read no. [4]	as no. [3]	
p. 22	III para 3rd line	earlier periods	early periods
p. 33	19th line	*ārdhva*	*ūrdhva*
p. 36	first line	of tenbusy	often busy
p. 37	Heading of Chapter 5	read Kushāṇa-Gupta,	Gupta
p. 55	Add foot note nos. [1] and [2]		
p. 60	No. 8	*Lokapāls*	*Lokapālas*
p. 61	No. 9	Mahābrahma	Mahābrahmā
p. 79	No. 2	Medallian	Medallion
p. 81	No. 20-21	latter	later
p. 82	Nos. 34, 35, 36	latter	later
p. 84	No. 56	*chaṅger*	*chaṅgeri*
p. 85	No. 69	Hiārti	Hāriti
p. 87	No. 88	Viśvarupa	Viśvarūpa
p. 88	No. 101	2nd cent. B.C.	2nd cent. A.D.

		for	*read*
Pl. 57		Srivatsa	Śrīvatsa
Pl. 63		Vishṅu	Vishṇu
Pl. 67		Bodhisattva ?	Bodhisattva
Pl. 75		slab ?	slab
Pl. 87		Lakulīśa ?	Lakulīśa
Appendix II			
p. iv	II para 1st line	add [Pl. 101] after present sculpture	
„	5th line from bottom	read the line as : *………ta sāmika pratisthāpita………kaṭi priyatām bhagavām.*	
	II para 8th line	delete *Mān-*	
p. v	III para 5th line	*Ahoratrekshaṇa*	*Ahorātrekshaṇa*
	IV para 2nd line	add mention after comparison	
p. vii	Add nos. from ^{4} to ^{18} to all footnotes		
f.n.	No. 9	*Devatā*	*Devatāmurti-prakaraṇam*
p. viii	I para 4th line	Mesoptamian	Mesopotamian
	5th line from bottom	insert , after (*chakra*)	
p. ix	no. 13	Eortes	Erotes
p. x	I para, 6-7th lines read as :	beings like musicians (*gandharva*), gods (*deva* and *devaputra*), harpies	

Museum Lucknow (6507)